

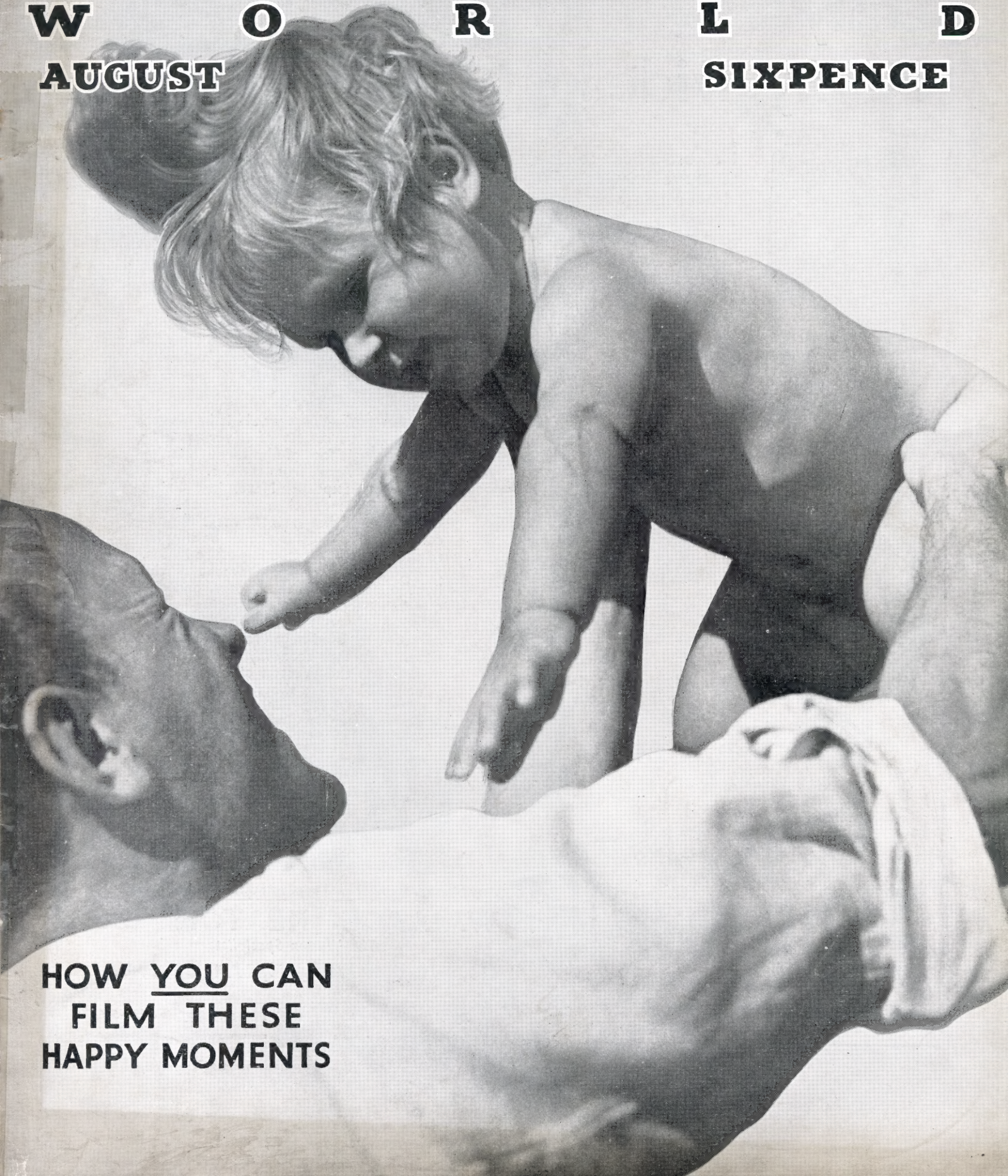
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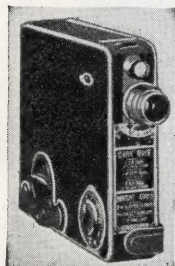
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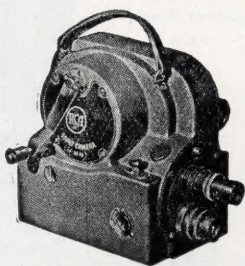
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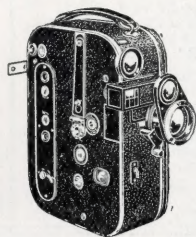


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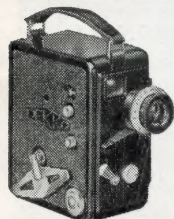


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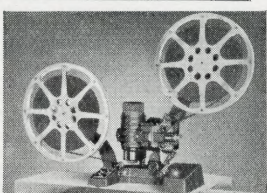
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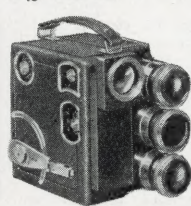


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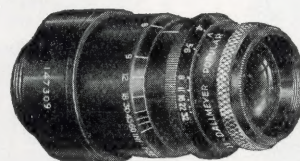
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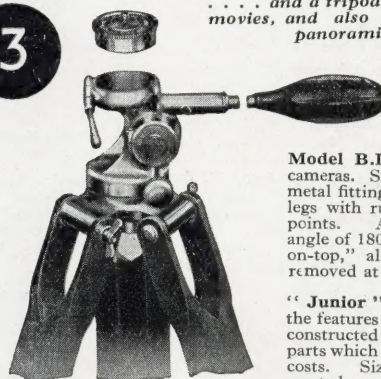


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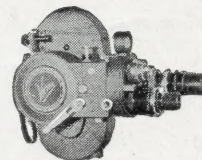
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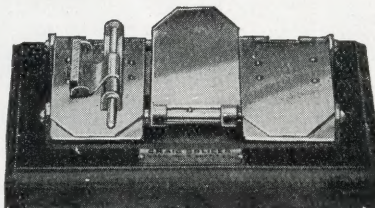


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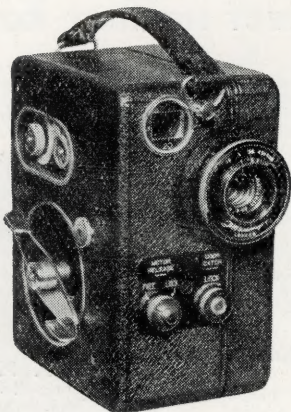
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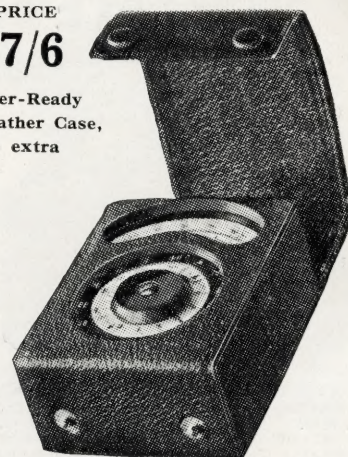
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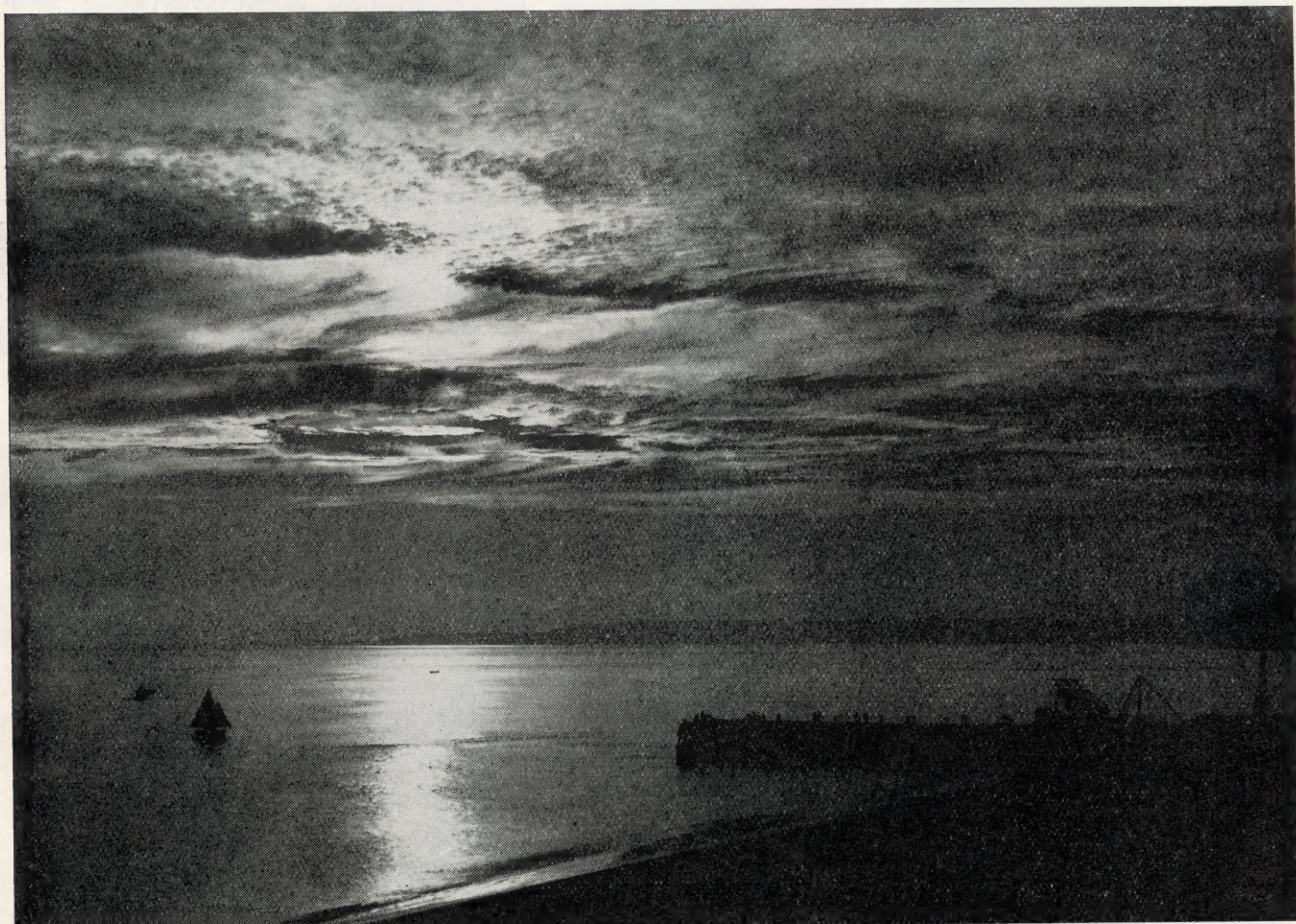
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THE EDITOR to his READERS

THIS is the time of the year when the shooting of holiday films is in full swing. For this reason this number of *Amateur Cine World* is devoted principally to the making and taking of films, rather than to those aspects of amateur cinematography which are concerned with the after treatment of the exposed film. The actual shooting of your holiday film is purely a mechanical process and is, indeed, one of the least important parts of film production; it is the *preparation* before shooting on which the success of a film of any kind largely depends.

In the case of a holiday film it is rarely possible to prepare a detailed script, but it is possible and necessary to visualise the film in outline, as it were, and this can be done only if you have a clear idea of the form the film is to take. The beginner—and not only the beginner, but often the experienced movie-maker as well—is inclined to shoot quite haphazardly. This involves an inevitable wastage of stock and makes editing a difficult task since most of the shots so taken are unrelated. Hence the beginner gets the idea that editing is a difficult business—as indeed it may well be when the sequences to be welded together are so indifferent. Not even the experienced amateur can make bricks without straw, far less the tyro.

First get a clear idea, then, of what the film is to be about. In other words, you must have singleness of purpose. We know the film is to be about a holiday, but what sort of holiday?

Let us assume that it is a seaside one. Are the holiday-makers-to-be young and jolly, or are they older, staid folk? On the answer to this largely depends whether the film will be a personal production or one featuring the resort visited rather than personalities. If it is to be the latter type of film, then your aim should be to capture the characteristics of the particular resort, for only by so doing can you give the film an individual flavour. Filmed haphazardly it might be a picture of any seaside place. Search out the essentials, make the camera inquisitive. The essence of a large seaside town is its multifarious attractions and its light-hearted gaiety. A smaller place may rely on its scenic attractions, another on its quaintness, another on its quietness. On these depend the tempo of the film.

In the case of the personal holiday film in which the resort is subsidiary to the people, you will have to depend largely on the visual memory when filming. That is, you must carry in your mind's eye the shots you have already taken and film subsequent scenes with a view to matching them with the earlier ones. The matching of shots often avoids the use of sub-titles. Much of the value of a personal holiday record lies in its spontaneity and for this reason a hard and fast script often defeats its own ends. But refuse to let yourself be hurried. Take your time, study the subject carefully, choose the most effective angle. Think as far as possible in complete sequences. Before you shoot pause awhile and think of the contemplated shot in relation to the whole. Will you be able to fit it in easily, will it contribute to the logical building up of the film? And if you cannot give satisfactory answers to these questions, is it worth while taking the shot? If you will school yourself to think before you shoot you will save film and get an immeasurably better result.

OUR "FILM THE FAMILY" COMPETITION

Only two months from the date on which this issue is on sale and this competition closes. The last day on which entries can be received is September 15th. The remarks above apply particularly to the films entered for this contest. The fact that the running time of all sizes of film—8mm., 9.5mm. and 16mm. is limited to

about $7\frac{1}{2}$ minutes—entries in the 16mm. size must not exceed 200 ft. in length and pro rata for the other sizes, necessitates methodical planning.

Last year the entries reached a high level of merit and we confidently expect a similar standard this year. What was particularly gratifying was the large number of films received from beginners, the great majority of which were surprisingly good. Don't be deterred by the thought that others may have more skill than yourself. Experience is not of itself a virtue and if you have no opportunity of comparing your productions with other amateur efforts you may not realise how favourably yours compare with them.



A dainty little subject in a delightful setting of the kind that should catch the alert cinematographer's eye

CAMERA MOVEMENT:

IT is, as we know, within the power of the camera to select as well as to portray; to become, instead of a passive spectator, an active and interested participant in those events which take place within its focus. By changing its viewpoint according to the situation's demands, it can register emotions, convey atmosphere and formulate appropriate judgments.

Alteration of viewpoint involves movement (and that the essence of cinema is movement should by now be a truism). But the question is, how far the intermediate stages of that movement ought to be visible on the screen. Long films have been completed without the use of a single moving shot, all effects being obtained by cutting alone. There even exists a certain school of

Many amateur cinematographers, and more especially beginners, are inclined to move the camera indiscriminately when filming, this leading to erratic pans and what is popularly referred to as 'hose-piping.' The moving shot should be used only when there is a reason for it, and then in the right way. This article explains its uses and gives helpful information on the technique of camera movement.

long-shot of two people engaged in conversation and to truck up close to them while they continue to talk. This type of shot, used again and again, is trite and of little value. It is intended chiefly to keep the eye from becoming bored, and thus serves a negative rather than a positive purpose.

The same idea may be used slightly differently, as when one opens on a close-shot and moves slowly away, showing gradually the relation of the original shot to its surroundings. This also should be used sparingly, without copying the bad habits of the professional film. The subject of the close-up need not (and indeed for preference should not) be the central subject of the sequence; but it should be an indication in some sense of what is to follow.



thought which declares the moving camera to be a superfluity.

Most American and Western European films, on the other hand, place a tremendous reliance on the moving-camera shot. The pan, the truck, the crane, are all strongly in evidence. This acute difference of attitude deserves brief explanation.

The objection to the moving shot is that it wastes time and is, strictly speaking, extraneous to the action. The passage from one point to another can usually be assumed to take place, without actually being shown. The opposite principle, however, suggests that elimination of the non-essential ought not to be carried to extremes, since it puts a strain on the mind of the observer. Besides which there are occasions when the moving shot has a distinct emotional significance of its own, for which cutting effects are no substitute.

The second attitude is in fact the more logical. But it is well to remember the arguments against it, for the moving-camera device is too facile not to be abused. Very frequently it is employed simply to avoid monotony. A common practice in modern talkies is to open on a

A dramatic study, to the effectiveness of which both lighting and camera angle contribute. A pan following this shot would be logical, provided it roughly followed the direction of the subject's eyes.

very specific reason, or it will merely delay the action.

Slow up Gradually

In general, do not come to a standstill during a following-shot unless your subject does so too. If you are travelling at any speed, slow up very gradually, unless you definitely want to produce a jerky effect. These rules, simple though they may appear, are very frequently broken. Too often we see this sort of thing: A rider is galloping along, the camera keeping pace with him. After a while the camera comes sharply to a halt, but the rider goes on, and is seen to grow smaller and smaller until he passes out of sight in the distance.

The result of this is to remind your audience very pointedly that you are using a camera, and in a certain way. That is one thing you must never do. Your

Its Uses and Abuses

By
A. VESSELO

photographic effects may be very deliberately thought out, but the audience should never be aware of it. Anything that breaks the illusion is *a priori* wrong.

A good way to bring a moving shot to a conclusion is to cut it (before it stops) against one or more brief stationary shots from other positions. Then, if it is at all quick, you need not bother so much about slackening speed. Take care, however, that the main shot is complete in itself and that the cut fits in smoothly with it: if it has the effect merely of a sudden interruption, then you are doing the very thing which you have set out to avoid.

Faulty Transitions

The question of faulty transitions is most important. Even in the example above, of the waiter, one ought to be extremely careful about ending the movement with a static pause. Better go straight on to something different (but connected). Of course, a transition may be intentionally abrupt; but then it must be perfectly calculated.

Perhaps the most difficult of all moving shots to use properly is the quick pan. The amateur, at any rate, would do well to avoid it. Almost invariably the result is a meaningless blur, giving the impression of a camera-trick used for its own sake. Expertly used, however, and so manipulated as to enable the field of vision to remain as clear as possible, it has its place.

Its purpose is to link up two clearly contraposed events. Suppose you have a burglar kneeling and rifling a safe. Suddenly he looks up and a startled expression appears on his face. The camera pans quickly across the room—and discloses the owner of the safe standing in a doorway at the other side, watching him.

There is no reason, actually, why the same effect should not be got equally well by a slow pan—or better. It may be a question, in this case, of altering the tempo of the whole scene. When the burglar looks up, he does so slowly, as if awakening bit by bit to the presence of another.

The panning-shot follows

A pleasingly composed study in which foreground interest and framing should be noted.

roughly the direction his eyes will take: it moves, so to speak, in close-up, and seems to pause ominously at little insignificant objects. When it eventually comes to rest, it does so at the feet of the man in the doorway, remaining there for a moment before it passes upward to his face. Everything is as deliberate as can be. This is the German method, as distinct from the American. It can be enormously impressive, but beware of overdoing it.

The same scene might be done in a dozen different ways, with or without the moving camera. But that the latter is of immense assistance there can be no doubt. It would probably be instructive to work out in detail a number of separate schemes in this context and to compare them with one another.

Panning Shot Must be Complete

The usefulness of the moving shot is by no means restricted to the story-film. I have taken my illustrations from this sphere chiefly because they are more straightforward in intention and therefore simpler to elucidate. But the individual worker, who is concerned more with the filming of holiday events and scenery than with dramatic construction as such, will still find it pays him to study these things.

There is often a temptation for him to pan round from one side to another with no better purpose than to show as much of the scenery as possible without cutting. If he wishes his film as a whole to have any sort of solidity and internal unity, any sense of progression, he will do well to make it a rule not to pan at all without reason.

Your panning-shot must be *complete*. It must begin somewhere and end somewhere; and the movement in such a case will be from a key-point of lesser to a key-point of greater importance. What comes in between may

(Continued on next page)



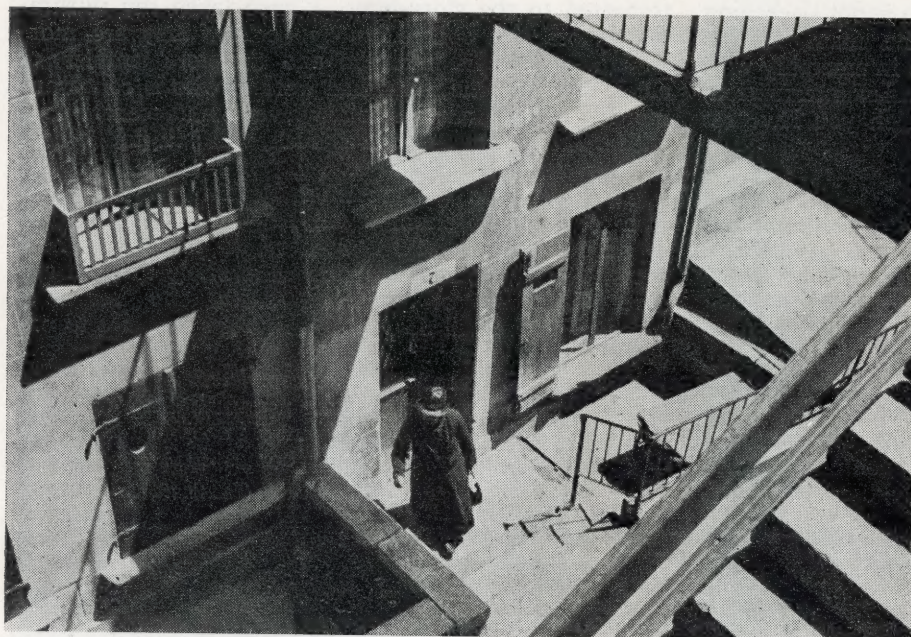
When and How to 'PAN'

(Continued from previous page) well have its own value as beautiful scenery; but the pan as such is only fully justified if this intervening movement is seen to serve one purpose before anything else—that of relating the limiting-points of the shot to one another. And the finish must carry with it in some degree the force of a climax.

Thus you may pass slowly from, say, an avenue of trees with which you have just been dealing, across a meadow, to a running brook, now seen for the first time. Whether the panning-shot is in place must be decided as much by the trend of the shots before and after as by its own content. In the one described the transition may

moving over a forbidding stone wall, showing one barred window after another. The whole shot, including the beginning and end, is the same in content. The movement here is simply for greater emphasis of a single point.

Like most photographic effects, the moving shot can be used subjectively. When the boulder meets the heroine he looks her over apprisingly. To show this the camera moves down slowly from her head to her feet and then back again. It is astonishing how much can be got out of a simple shot of this sort, if it is well-timed. Again on the subjective principle—if you want to give the idea of a vehicle in motion, it is not always the best plan to photograph the vehicle itself. A moving shot of the countryside may do what you want more vividly.



Here is an example of a scene on which the moving camera could be employed if it were desired to emphasise the confused, jumbled effect of the buildings grouped round the area.

be made emphatic by starting high up among the branches and coming smoothly downwards and across to the water.

Or you might ascend the brow of a hill to the very summit and then cut (or dissolve if you can—still moving upwards) to a stationary shot looking down. Do not be afraid of taking in too much sky when you get to the top: allowing for other things, the more the better.

An early Asquith film, "The Runaway Princess," faded in at the beginning with a full sky-shot, panning down to an exterior view of a palace; and faded out at the end with the same shot reversed. The idea, possibly a trifle fanciful, was to show the story beginning and ending in the clouds. Judiciously photographed, the sky can often add significance.

Sometimes the panning-shot has a secondary meaning, when the terminating points need not be so clearly defined. A sequence, or a whole film, may be introduced by a slow pan over the surface of some key-object—as, for instance, the front of an important building.

To take a chance example, you might want to give the atmosphere of a prison, and would then do so by

Unlimited Scope

The scope of the moving camera is in fact unlimited; but think before you use it and use it little rather than much. A few properly-placed and emphatic moving shots will have an infinitely greater value than a crowd, hackneyed in conception and jostling one another indiscriminately. And they should never be obtrusive.

One last warning. Do not attempt a shot of this description (except, of course, as an experiment) unless you are quite sure that the means at your disposal are sufficient to carry it through. A technically inferior moving shot is a dead loss. It has no value whatever of its own, since without accurate centring and complete smoothness of rhythm it is nothing; moreover, it makes the whole of the rest of the film look shoddy by reflection.

The R.P.S. will again hold an Exhibition of Kinematography at 35, Russell Square, W.C.1. It will be held in November and will be associated with a competition for pictures on sub-standard film, entries for which should be received not later than 1st October. There are two open classes; one is for scientific films, the running time limit, 15 minutes, i.e. 400 feet of 16 or 9.5-mm. film. There is also a third class, limited to amateurs, for films not exceeding 100 feet 16-mm. or the equivalent in running time in other sizes. There is no restriction as to subject. Entry forms obtainable from the secretary at the above address.

Certificates will be awarded to films accepted and a plaque presented for the best film in each class.

Meetings of the Kine Group, are discontinued during the Summer. The last meeting included the visit of the artist, Chris Millett. His talk was on the making of colour cartoon films in England, and was amply illustrated by actual drawings, blackboard sketches illustrating phases of animation and the projection of two finished films.

BEGINNING

the HOLIDAY

FILM

Take especial care over the beginning of your film, for if you impress your audience at the start you will have them favourably disposed towards the film at the outset, and you need to display only average skill and intelligence to hold their attention until the end.

By
GORDON
GARRICK

A GOOD beginning to a film, like a good beginning to a story, is half the battle. In the case of a short story and a short film it is even more necessary to open well. Get punch into your opening sentence is the advice invariably given to the short story aspirant. "It was very galling for John Brown to reflect that if he had not dined himself so well on June 14th he would not now be awaiting his trial for manslaughter." Now that is an opening that intrigues; one wants to read on. John Brown dined too well, overslept and lost his train. In the waiting room he made the acquaintance of a low character, got involved in a brawl which assumed ugly proportions. Someone was killed. But supposing that, taking the same plot, one began: "John Brown looked mistily at the champagne that bubbled in his glass and sighed with happy repletion. He had dined not wisely but too well." The same story would be unfolded but does this opening intrigue you so much as the other? Does it stir you, make you anxious to know what comes next?

Why Not a Note of Humour?

However unpretentious the plot of a story or film, a good beginning—not necessarily a sensational one—helps to get reader or audience interested in it at once. The more ordinary the subject, the more necessary is an arresting opening. So many holiday films begin lamely and thus prejudice an audience of outsiders unfavourably. The family getting into the car, the luggage being strapped on and a shot from the rear of the car being driven off seem to be the highwater mark of the not very fluid imagination displayed in too many holiday films. Yet only a little care and thought are required to produce a much more auspicious beginning.

Why not introduce a note of humour now and again? In a film I have in mind this was achieved very successfully. After the main title came a sub-title: "This year we decided that our holiday was to be quite out of the ordinary." A close-up of a litter of travel literature scattered on the lawn followed. A hand reaches down and picks up a booklet. Tilt upwards to reveal daughter who studies booklet. After a few moments she turns her head and, pointing eagerly to booklet turns to her brother. Medium close-up of him looking but faintly interested.

Fade to girl (Marjorie) in yachting cap, looking radiant, hair streaming in wind. Shot of billowing

waves. The shot of Marjorie in yachting cap and the rest of the sequence was taken in the garden. Newspapers furiously waved outside the camera range by the entire family provided the wind in which her hair streamed so beautifully. Some pieces of wood nailed together and tightly covered with a sheet provided part of the side of the alleged boat. The background was the door and window of the side entrance to the garage. The latter was stuccoed, so that the background was unobtrusive.

Then came a succession of young men (friends of the family and neighbours from adjoining houses) who made love to her. The first, according to the stripe on his arm, was the purser. Successive lovers had more stripes, until eventually, joy of joys, even the captain succumbs. Fade back to Marjorie, looking ecstatic. Cut to her brother (Peter), very bored and indicating that that is not *his* idea of a holiday. He leans forward eagerly and explains what he wants to do.

Fade to him climbing what appears to be a most inaccessible crag. Actually it was a very easy climb, the camera being tilted. Mix close-up of type-written letter: "Heroic endeavour. As you are aware, this is the first time this peak, on which so many climbers have met their death, has been conquered and I therefore recommend the said

(Continued on next page)

In filming the family playing boisterously in the sea, a series of quick shots from different angles will be useful. In the case of swimming sports start the camera before the action so that the audience may be prepared for what is to come.



Recording Your Holiday Adventures

(Continued from previous page) Peter Maynard for a knighthood. I am, my dear Prime Minister, yours very truly." Fade out. Fade in on Peter, looking dreamily happy. Cut to mother, looking most upset. She remonstrates with him. Fade to Peter lying dead at foot of crag. Back to mother. "Now what *I* should like . . ." she is saying (there is no subtitle). Fade out.

Iris in to mother in pith helmet (borrowed from father who saw service overseas). Picture widens and reveals her moving gracefully up and down as if riding on a camel. Actually it is a rocking horse (borrowed from next door) mounted on wheels, but no part of it is shown. The small owner of the horse, gaily attired in loin cloth, suitably bronzed and wearing a paper fez, wields a whip by her side. Fade out to Peter who obviously does not agree with her idea of a holiday. He begins to speak, glad to get his own back. Shot of mother, very dishevelled, lying



dead in sand, empty water bottle beside her. This shot was taken on the sand-hills at a seaside resort. But Marjorie greets mother's idea with enthusiasm. She sees herself being made love to by a sheik (one of the next door lads again). Cut to father who smiles good-humouredly, thrusts his hand into his pocket, takes out a fistful of coins, exposes the lining and says laconically (subtitle): "It'll have to be Margate again."

The length and nature of a prologue of this sort depends, of course, on the length and nature of the film. In this particular case the film was a jolly holiday record in which the personal, as distinct from the scenic

aspect, was stressed. It ran to about 600 feet. A shorter film could not conveniently carry such an introduction without danger of the production becoming unbalanced. It need not begin at home, but can start, if desired, at the resort at which the holiday is spent.

One ingenious holiday film I saw last year opened in the middle of the holiday yet it was a logical—and attractive beginning. Double-exposed on the main and sub-titles were shots of an open air pierrot performance. This was followed by close-shots of the family in deck chairs, looking up (but not at the camera) and smiling as they watched the antics of the artistes. Thus at the outset we were introduced to the holiday spirit and the folk whose holiday adventures we were about to see.

In a case of this kind, however, it is necessary to pay careful attention to the continuity for if such an opening is followed by unrelated shots, the value of the opening will be lost and it will seem to be an arbitrary one. In the film under discussion we were shown the end of the pierrot show, the family getting up lazily from their chairs and wending their way back to their beach hut. They settle themselves round it and bask in the sun. Then comes a title: "We lose all count of time. It seems we have been here holiday-making for months. Father says it's only a week."

Series of Flashbacks

A shot of father gloomily checking a slip of paper on which he has jotted down the expenses to date follows. He takes out a pencil and tots up the reckoning once again. The pencil figures with which it is covered shows that he has been over the same ground before. A series of flashbacks come next. As an instance, we get a close-up of an item on the bill: "Trip in 'Skylark' to lighthouse—7/6," followed by shots of the trip.

Another out-of-the-ordinary beginning for a personal holiday film is as follows. It happens to be from a film made by myself and I hope that I shall not be considered egotistical if I include it here. I do not claim any great merit for it but describe it only because it *does* depart from the family-embarking-in-the-car touch. The film (400 ft.) opens with a shot of neat piles of clothing on a deserted beach. The camera then pans slowly across the beach and halts on some bathers in the distance. Cut to the clothing again. Back to the bathers.

Cut to shot of dining table (taken from one end of it) in boarding house. Group of people round it. Landlady presiding. Four empty chairs. Cut to clothing on beach, followed by long shot of bathers. Back to boarding house, boarders impatient and fidgety. Close-up of landlady speaking. Subtitle: "The Garricks should have got here a quarter of an hour ago. Perhaps their car has broken down." Cut to clothing and bathers. They scamper back to the beach and their clothes. Medium shots, interspersed with close-ups of them towelling themselves vigorously. They dash along to car which is piled with luggage. They clamber in. The car starts off. Cut to boarding house. Cut to scenery whizzing by car. Eventually they arrive and the greetings and apologies give an opportunity for some close-ups.

A trip out to sea during your holiday this year will provide you with some beautiful shots. Why not show the operations of a fishing boat?

The CONTINUITY PROBLEM

in Holiday Films

THE production personnel working on a professional film includes a continuity-girl as well as two or more assistant directors, all of whom are on the alert to ensure that no discrepancies will arise in the finished picture and that no shots will be found to be wanting when the film is handed over to the editors. On the other hand, the amateur who plans to make a holiday film usually has to do all these jobs himself, as well as being director and cameraman; and his future audiences will expect the film to have perfect continuity.

Three Reasons

Almost invariably when he returns home after the holiday and starts editing his film he finds that in places he simply cannot make his shots match satisfactorily. For example, in the leapfrog sequence, he may find that his shots consist of:

(1). Family outside tent sitting talking over the remains of tea.

(2). Family ready formed-up for leapfrog.

(3). Various leapfrog shots, including the superb close-up of Beryl collapsing under the strain, etc.

To his horror and fury he finds that between (1) and (2) is an unhappy hiatus. This, we may pause to note, has been caused by one of three things. Either the film was never properly planned, in which case there would seem to the maker to be no reason to film a shot of the family getting up from tea. Or the shot may have been planned but lost due to wrong exposure or having been cut off by the reel-end.

Bridging the Gap

But whatever the reason, the very real problem still exists, namely, how to bridge the gap between shots (1) and (2): and it is an unfortunate fact that, in a very large number of cases the amateur descends to the clumsy and ineffectual, but simple, dodge of inserting a title which states, in effect, "*Game of leapfrog follows tea.*" It may be stated without preamble that the insertion of such a title is in reality a filmic "howler," for it comes under the stigma of pictorial tautology and is as absurdly redundant as the caption added by a child to his crude drawing of an ox—"This is an ox."

The solution to the problem actually lies in quite another direction—namely, the provision of what might be called "continuity shots," culled during the holiday as opportunities arise. These shots are, in effect, pictures of incidents forming the *background* of the holiday scene,



Bridging the gaps between unrelated sequences of a holiday film, so that some sort of continuity may be maintained, is a problem that confronts every amateur. Here are some useful suggestions for solving it without the use of facetious sub-titles.

By

H. A. V. Bulleid, B.A.

type and must *not* show any of the characters who appear in the film. Because if, for instance, the shot of the waves also showed Beryl in the foreground, the final problem would be grimmer than the first and the insertion of the shot would cause frightful chaos on the screen, with the maddening girl changing instantaneously from talker to bather and then to hearty player of leapfrog.

This, then, is the basic idea of the continuity shot—to indicate a passage of time, or a change of location, at the same time adding to the atmosphere of the sequence. It will at once be realised that, besides being an infallible safety device in editing, these shots, if judiciously used, have two further important effects, namely, the obviating of sub-titles and the provision of natural comedy. To illustrate some of the

the insertion of which into the film will have the merit of adding to the general atmosphere.

Let us first consider an obvious example. If the holiday is at the seaside an obvious continuity shot to secure would be one showing the calm waves slowly breaking into foam on a warm day. The producer who has filmed such a shot finds, when he does his editing, that for him the problem of the gap between shots (1) and (2) is solved at once. He inserts a strip of the lazy waves, of a length in keeping with the rhythm of the sequence and then the projected film will read—"They sat and chatted after tea and listened to the music of the sea; and, after a little, they played to the sound of this music . . ."

It must, of course, be remembered that such continuity shots must be of a *general*

(Continued on next page)

Linking Up Unrelated Shots



endless applications of the idea it is best to consider a few basic examples.

(1) The editor finds a shot of Jim gingerly entering the sea to one toe's depth. Instead of preceding this by a title "*Jim's early morning bathe,*" precede by a continuity shot, Fade on, C.S. thermometer at zero.

Get action into your holiday film. Show the various members of the family doing something. Take a generous number of close-ups and medium shots.

EDITING SIMPLIFIED

There have been many suggestions made to assist in the rather tedious business of film editing. The following method has been found very simple and efficient, particularly when cutting up and editing a holiday film which may consist of a hundred or more separate shots.

As each shot is taken a record is made in a small notebook and each shot given a number. When the various reels are received after processing each shot is cut off in turn and placed in a numbered envelope, the number corresponding to that originally allocated to that shot in the notebook. The "story" is then made up and a list prepared giving the shots in the order in which they will appear in the finished film. It is then a simple matter to arrange the envelopes containing the short lengths of film in the same order and instead of having odd lengths of film spread all over the table the whole can be accommodated in a small box. In this way the film is protected from dust and the like and the

(Continued from
previous page)

(2) A point occurs where one scene ends with the family dashing into a tent, presumably for tea, the next shot being one of them all bathing. Here two shots might be used:—first, C.S. plate-full of cakes, Fade out, followed by Fade in, C.S. same plate, empty. This saves such facetious titles as "*Ten minutes and five cakes later* —"

(3) To connect such disconnected shots as a picture of Beryl sun-bathing and one of the family hurrying back to the hotel, a shot might be inserted of the sky growing dark and stormy. (Faked by filming an ordinary sky and stopping down the lens gradually, through one or two stops. An x3 filter should be used).

(4) Finally, it is well to consider a number of general continuity shots, for which a use will assuredly be found during the editing. Examples under this general heading:—

The waves breaking.

Two still trees against a deep blue sky.

Fade in, L.S. the beach (or wood, etc., depending on location).

Fade in, C.S. clock. Ditto, Fade out (for time-lapse).

M.S. Children's spades clean, Fade out. Fade in, ditto, but covered with sand. And so on, depending on the subject.

The use of fade-outs is often very necessary and to the cameraman who shirks these I suggest that he might obtain a piece of brown paper about two inches square. Then, to fade out a scene, it is only necessary to slide this very slowly over the front of the lens aperture. This gives a cross between a fade-out and a wipe, the paper edge being very confused. To fade in, the reverse is done, the camera being started with the lens covered by the paper.

Finally, I would urge all holiday-film producers to give their earnest consideration to the two ideals of good continuity and sub-title elimination, both of which can be attained by judicious use of continuity shots.

minimum of handling is required. The envelopes can, of course, be saved and used over and over again.—Mrs. I. Thornton, "*Peterden,*" Longlands Park Road, Sidcup, Kent.

TITLING

When constructing a simple title board for my "Midas" camera projector, I found that it was easy to line titles up accurately by using the instrument as a projector, with a piece of film in the gate and focussing this on the easel. The edge of the frame is marked on the easel and the title card put in position. The "Midas" is then loaded with film and replaced in the same position on the titler, the title then being "shot." Care must be taken not to lift the viewfinder or else the lens is automatically focussed to infinity and the advantage of focussing with the film in the machine as a projector would be lost.—B. W. Harley, 133, Iffley Road, Oxford.

Half-a-crown each has been awarded to the senders of the above two hints.

WIPE WITHOUT TEARS

EVER since wipes appeared on picture-house screens, amateurs have tried to emulate this very effective way of scene-shifting. Various dodges have been tried, the favourite being to cut the film diagonally, splicing it with the aid of cellulose tape.

Here is a method I have used successfully for titles, and which could be used to wipe from title to picture, or vice versa. As it is all done at the time of filming, there are no cuts nor bands of ink to weaken or damage the film. The effect on the screen is a very fair imitation of the real thing, as it is almost undetectable from it. The wipes may be vertical, horizontal, or diagonal. It is an ideal way of doing a series of titles, as at the beginning of a film.

Apparatus Not Elaborate Or Costly

The apparatus used is neither elaborate nor costly. The sizes given may be modified to meet individual requirements. You require two pieces of black cloth, 2' by 3'—any thin, dull material will do. The two pieces are to be prepared similarly. A 1" hem is made at one end, and a wooden batten or a metal tube placed through the hem, so that the cloth may be suspended by means of the batten, which should extend a few inches on either side of the cloth.

Two pegs or nails are fixed in a wall at a height of 4' from the floor. They should be about 2' 3" apart, so as to allow the batten to lie comfortably across them, with the cloth hanging freely between, against the wall. At the bottom end of the cloth a wooden roller, $\frac{1}{2}$ " in diameter, is fixed with a row of small tacks. The roller ends should protrude some inches on either side of the cloth. Now place one of these prepared cloths in position, hanging from the batten on the pegs, with the roller at the bottom. Take the first title, which should be about 12" by 16", black paper with white letters, and affix it, either with paste, or, better, by stitching it on

The wipe is a very effective way of changing from one scene to another (although, of course, like all devices of the kind, it should be used discriminately) but too often the effect on the screen is shoddy. Here is an original method of making them which is almost undetectable from the professional wipe.

By "CINESMITH."

with black thread—a few large stitches round the edges will do—to the centre of the cloth. Line the camera up on this, just as in making a plain title, and leave it set thus, ready.

Next hang the second cloth in front of this one, and fix the second title similarly in the centre of the cloth. Now roll up this front cloth, from the bottom upwards, with the title inside it. The first title is thus revealed again. You are now ready to shoot your first wipe. Holding the front cloth thus rolled up to the top (where it must be out of camera range) start the camera, and after allowing reading time for the first title, allow the front cloth to unroll downwards. It will unwind down in front of Title No. 1, covering it and at the same time revealing No. 2. And that gives you Wipe No. 1.

To make the next one, take away the back cloth, with its Title No. 1, taking care not to disturb the front cloth as you do so. The camera is of course stopped and must not be moved. Take Title No. 1 off the cloth and put Title No. 3 in its place. Hang No. 3 up in front of No. 2, roll it up, and shoot as before. You can carry on the process ad lib, repeating it as often as required. There are, however, one or two points to observe.

It takes three people to work the system—one at the camera, and one at each end of the roller. The roller should not be allowed to unroll itself freely, or it will sway about, but should be lowered smartly and evenly by letting it turn inside the hands as they are brought down simultaneously at either side. A few rehearsals will give the knack of doing it neatly. You could, I

suppose, build a framework with two controlled rollers worked by cords, which might allow the process to be carried out single-handed. Variations of the idea will no doubt occur to those who try it out.

The method described gives a wipe from top to bottom of the picture. By placing the camera on its side the wipe may be brought across
(Continued on page 208)



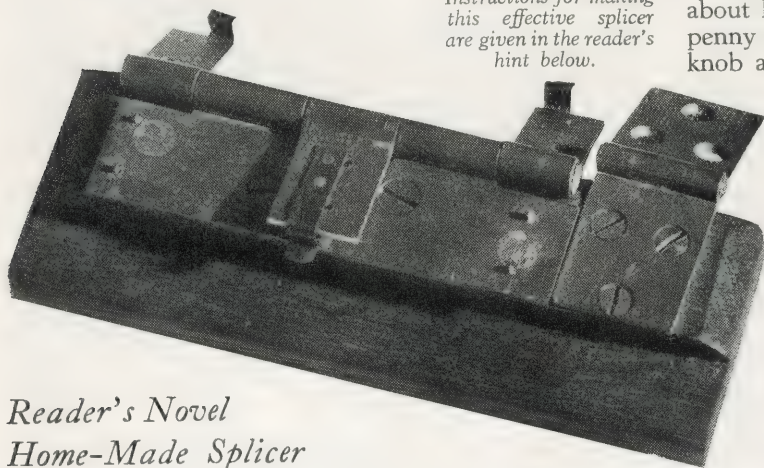
A distinctly novel shot like this will give a piquant touch to your film of a car run.

Readers' PRIZE WINNING Hints

WE print below a selection of the many useful hints received for our monthly competition. Half-a-guinea is awarded for the best and half-a-crown for those of lesser interest. Hints for the September issue should reach us not later than July 26th. Address all entries to Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, London, E.C.1.

Half-a-guinea is awarded to the senders of the following four hints.

Instructions for making this effective splicer are given in the reader's hint below.



Reader's Novel Home-Made Splicer

I enclose my Heath-Robinson-looking splicer which efficiently splices either 9.5mm. or 16mm. film.

First of all take one 2d. hinge and cut with a hacksaw (or file) so that three lids are formed, next work the positions of the sprocket holes and drill through with a Woolworth drill. Hammer a small French nail into each hole, rivet over at the back and file top to shape.

I have filled up the screw holes with solder, although that is not essential. Next drill the lids so that they will lie evenly over the pins.

Although not absolutely necessary, the pieces of clockspring enhance the usefulness of the splicer. The pieces of clockspring are heated and bent to shape and rivetted on with the aforementioned French nails.

A piece of wood is cut to shape and the splicer mounted thereon, next a penny hinge is mounted to act as the cutter.

This outfit will cut, the film can be scraped and will splice any 16mm. or 9.5mm. film (the lower row of pins being filed to fit the 9.5mm. sprocket holes).

Cost: 1 Woolworth hinge, 2d.; 1 Woolworth hinge, 1d.; Small French nails, 1d.; Piece of wood, 2d.; 1 Woolworth drill, 1d.; Pieces of clockspring, 0d.; Patience, 0d.; Total, 7d.

It doesn't look very 'posh' but it works excellently.

—T. H. Brown, 35, Parliament Road, Middlesbrough, Yorks.

Editor's Note: Mr. Brown submitted this splicer to us for test and photographing. We found it to work very efficiently.

FADING TITLES

Obtain from Messrs. Ensign or Kodak Ltd. a celluloid vignetter about quarter slate, size oval, cut it in half and after exposing sufficient film to be able to read the title, slowly bring the cut vignetter from light portion to dark close to lens for fade out and vice versa for fade in.

MIXING

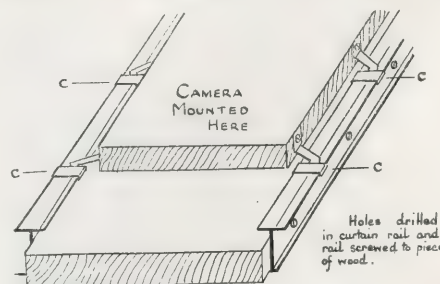
Owners of Dekko cameras will find that they can rewind 14 to 20 frames quite easily when the charger is about half empty, for mixing titles, by inserting a half-penny in the restart knob slot, pressing down starting knob and turning back the required number of frames and then releasing starting knob. Always remember to put the lens cap on or to exclude light when winding film back. Care must also be taken not to move the vignetter too slowly or at 16 f.p. sec. the fade will be too slow and cause a long fade out.

W. G. Sheppard, 49, Stanley Road, Carshalton, Surrey, submitted the above two hints and has been awarded half-a-guinea.

TRACK FOR CAMERA

A camera track for use when making receding and approaching titles, etc., is easily made from curtain rails as sold at the popular stores.

The method of construction is very obvious from the sketch. The only points that require watching are (1) the fixing brackets (c) are slotted into the wood which carries the camera, this is necessary because they have only one screw fixing. (2) when mounting these fixing brackets see that they press against the outside edges of the flanges. This will prevent any sideplay.



One of the small top brackets and a touch of oil complete the device.—E. Mitchell, "Manwood," Sundial Road, Stockport.

Reader's contemplating submitting hints which require to be illustrated but have not the necessary artistic skill, should note that our artists will make finished drawings from roughs, providing they are clear.

Readers wishing to enter for the Competition organised by the Catholic Film Society (closing date: Oct. 1st) should write to the Hon. Secretary, c/o Woodchester Priory, Stroud, Glos.

In this shot the camera is tilted to accentuate the breathtaking swoop of the roundabout, a useful touch in the right place, but not a device to be indiscriminately used.



MANY amateurs at some time or another—usually at holiday-time—are attracted by the English pleasure fair as interesting cine material. But too often their 'bag' is a collection of random shots, taken without plan and innocent of any adherence to a script. The value of working to a scenario for such a subject is demonstrated by an amateur 'short' taken some time ago by a friend of the author's. I can call to mind three recent professional films in which a fair was featured, yet it is doubtful whether any of them so completely captured the spirit of it as this 9.5mm. film taken with a f/3.5 lens.

Let us analyse this film—it is called 'Morning Star'—and see what lessons we may learn. Six thirty-foot reels of film were exposed over a period of two days, of which five (representing 500 feet of standard film) went to the making of the finished picture. The film does not open with the conventional printed title, but with the words 'Morning Star' in a half circle as obtained by a close-up of the engine front, the vehicle then slowly moving back until the origin of the lettering is made clear.

Filming the Preparations

We are next shown a few shots dealing with the assembly of the fair. We see a roundabout spring up around the light truck-engine used for motive power. We see the horses securely fixed with nut and bolt and the gaudy brass 'uprights' locked into position. An interesting touch creeps in here in connection with the 'flying horse' assembly, in which we see what would happen if the bolts were not securely fixed. The cross iron drops, the steel support of the horse itself works forward off the centre bar and horse and rider are flung outwards, the distance depending upon the speed of the circular travel.

A close-up of the dynamo on the front of 'Morning Star' forms an impressive picture and a short track of the cables, running hither and thither, is used as a continuity link, leading us to some of the booths. A sub-title (close-up of painted canvas announcement) informs us that the BLONDE VENUS is within, ready to tell us our FATE. A gradual fade-out follows the announcement and for a few seconds the screen is black. We feel we are inside the booth . . . we are not quite sure what is to follow . . .

Into the blackness gradually fades a pair of searching eyes. They are fixed dead on the lens and hence upon

Come to the Fair!

A fair ground provides excellent cine material, but only if one works to a script of some kind, however slight, can it be presented to the best advantage. Shots taken haphazard in the hope that they will reflect the happy-go-lucky atmosphere of the fair are very rarely successful. The scenario outlined in this article should give you some useful ideas.

By
D. CHARLES OTTLEY

us. Three single words now flash upon the screen in succession 'tall' . . . 'dark' . . . 'rich,' and again the eyes re-appear. (It may be well here to state that the correct lighting for such a shot as this depends upon one source of light only—beneath the face and slightly forward).

The Fortune Teller

Following a fade-out on the eyes, the sub-title 'rich' re-appears on the screen, this time in bold, black capitals, followed by a question mark (equally big) and we are shown a rear view of the booth (and of the owner of the eyes) counting the takings of one 'audition' with a not too satisfied expression. A panorama now follows, giving a distant view of the whole ground with the crowd gradually concentrating round a particular booth on the left. At this juncture a number of lads with a 'Brownie' camera came into range and show a very marked contempt for the cine operator. This shot always amuses the audience although its humour can scarcely be conveyed in words.

Reverting to the crowd round one particular booth, the camera now takes us over and we investigate the cause. We are shown a near shot of a would-be 'world champion,' could he find a worthy opponent. We turn

(Continued on next page)

Suggestions for a SCENARIO



A sprinkling of close-ups characteristic of the spirit of the fair will give your film an added punch.

from the platform to the crowd and from a point of vantage study the expressions upon the many upturned faces. We leave this scene with a feeling of curiosity, for we have just time to see a hefty negro challenge the platform champion (and the one pound note over which he stands guard with his life-blood).

Some amusing shots follow of 'landings' from the light-house tower. Some 'lady-like' descents appear on the screen which cause amusement, not only to us, but to those around the base of the structure. A close-up of the official 'catcher' and his expression when called upon to break the final 'bump' of a lady well above the weight-limit afford plenty of fun without undue waste of film (since the camera motor is started only as the

for a Film of the Fair

(Continued from previous page)

'victim' nears the final 'heat'). More crowd shots follow, the aim being to show an ever-increasing motley gathering and a constant speed-up of business generally. A series of very brief shots is given of roundabouts, swinging-boats, cocoa-nut shies, hoop-la stalls (only about fourteen frames being allotted to each shot). This sequence is so well developed that one is almost dizzy with the quick succession of views, and yet each is of just sufficient duration to add its quota to the ever-changing scene.

On three occasions a close-up of the fly-wheel of 'Morning Star' is given, during the above rapid succession of shots, suggesting that its quick revolutions are ever and anon pumping Power into the shabby array of canvas, wood and paint. These interceptions do not break continuity—rather they add strength and point to the theme. Another brief shot that adds point also is one showing the stoking-up of its boilers, from a heap of coal nearby. The blackened face of the stoker-driver is almost grim . . . he never smiles. His wife smiles for him. She tends the brass-work of 'Morning Star', and the film shows the sunlight glistening upon her handiwork.

The Coming of Night

The final shots show the coming of night. This is produced by slight under-exposure. Shown through a blue-tint the effect is good. The last shot of all shows the tall, lean chimney of the engine rising bleak against the darkening sky which gradually fades to blackness. Instead of the conventional 'the end' flashing upon the screen we are shown a long-shot of the caravans trailing away, pulled by the name-sake of the picture, 'Morning Star.'

A word about musical accompaniment. The author of this film had very definite ideas as to what music he wanted as an accompaniment before he shot a single foot of film. Thus, bearing in mind the music selected, he more or less mentally harmonised picture with sound while the filming was in progress. The same accompaniment is always used and is very effective. Many a professional picture has been less effectively synchronised, and indeed, as I indicated earlier on, this amateur film can hold its own (in its particular class) with the best that I have seen from the professional studio.

WIPES WITHOUT TEARS

(Continued from page 205)

the picture vertically, in which case care must be taken to affix the title to the cloth appropriately to keep the wording horizontal on the screen. Diagonal wipes may be made by placing the camera at an angle, again taking care that the wording will be level on the screen.

By shooting action through a frame, which has one of the title cloths rolled up across the top of it, it is possible to obtain a wipe from action to title. Simply allow the

cloth to unroll as the action terminates, and the scene will be wiped out, the title taking its place. Or, to reverse this order, roll up the cloth after the title has been read, and reveal the action beyond.

The cloth need not be black, but it must be plain, unpatterned, and the same on both sides, otherwise the action of the roller will be perceptible and the wipe will betray itself. Nor should the cloth be thick, or the diminishing size of the 'roll' as it crosses the screen may give the game away.

The IDEAL Cine Club

This is the third article of the series and concludes the list of suggested rules given last month.

By
G. H. SEWELL

16. The Council may, on giving fourteen days' notice, call an Extraordinary General Meeting and shall be bound to do so on receiving a requisition signed by . . . (the usual number is twenty) members of the Society and stating the object of such meeting.

17. A quorum for a General Meeting shall be ten ordinary members present in person and the meeting shall be dissolved if a quorum is not present within half an hour of the time appointed for the commencement of the meeting.

Voting. 18.—Each member present at any meeting shall be entitled to one vote only. Honorary members shall not be entitled to vote.

19. Every question submitted at a meeting other than an election of members of the Council shall be determined by a show of hands.

20. The method of voting for election of the members of Council shall be as determined from time to time by the Council.

Minutes and Accounts. 21.—Minutes shall be made in books provided for the purpose of all meetings of Council and of all General Meetings of the Society.

22. The Council shall cause true accounts to be kept of all sums of money received and expended by the Society and of the property, credits and liabilities of the Society, together with all necessary particulars. An annual Balance Sheet of the Society made up to the end of the Financial Year shall be prepared and sub-



Captured by smugglers—a scene from "Cross Currents," Bognor Regis F.S. Production, which will be reviewed shortly in "Amateur Cine World."

mitted to the auditor together with such evidence as the latter may require to enable him to certify it.

Property of the Society. 23.—The property of the Society, that is apparatus, equipment, films, books and such other properties as may be acquired from time to time, shall be vested in the Council for the time being as trustees for the Society. A person ceasing to be a member of the Society for any cause shall have no claim on the Society or the Council in respect of any property of the Society.

Rules and Bye-Laws. 24.—All members shall submit to the rules and bye-laws of the Society for the time being in force and shall accept as final the Council's interpretation thereof and decision thereon.

25. No alteration shall be made in the rules save by a majority of three quarters of the members present at a General Meeting.

While it is not claimed that the above suggested rules and constitution are complete, or that they cover every case, I hope they will provide a scaffolding on which to build.

"Cessation of Membership" Clauses

Although I have not included it in the above suggested rules, I should like to stress the desirability of including a section entitled "Cessation of Membership." One clause in this section should automatically cease membership if the annual subscription is in arrears beyond a certain period. This period will depend on the method of collection and subscription.

The other essential clause provides for cessation of membership in case of misdemeanour, but it must be carefully worded so that the interests of both the Society and the Member are guarded. A majority of at least two-thirds of those present at a Council meeting specially convened for the purpose should be necessary to secure cessation of membership and such a meeting specially convened should not be able to function in such a matter if a reasonable number (to be laid down in the rules and, I suggest, at least 6) is not present.



Production still from "The Bathroom Door," Wallasey A.C.C. current film.

No. 6 of
"MAKING-
UP FOR
AMATEUR
MOVIES"

Right: A remarkable example of youth made up to simulate age. Lona Andre, the young Paramount actress seen below, is the 'old lady' on the left of the picture. Gwenllian Gill, Edinburgh, 'Search for Beauty' winner, under contract to Paramount (extreme right of page) is the 'old lady' with the black beads. They are disguised in this way for amateur theatricals.



OLD AGE and YOUTH

This is the final article of the series. Previous articles (which have appeared in the January, February, March, April and June issues) have dealt with materials and how to apply them, particular attention being given to make-up for the eyes and the building up of character by judicious alteration of the features, wigs and hair. Throughout has been stressed the fact that make-up should be kept light.

By
Granville Squiers

THE youthful screen actor or actress is often called upon to portray a middle-aged character and to arrive at the best means of accomplishing this the essential differences between youth and maturity must be studied.

Age gives increased solidity of appearance. The chest and shoulders broaden, the neck alters from a slender stem to a base for the head. A great deal can be done with carefully chosen clothes, preferably those that have been worn long enough to retain the shape of the original wearer. Owing to the vagaries of fashion the ladies have more latitude in altering their figures and some clever work in this respect was done on Miss Evelyn Laye in "Evensong."

It is not always easy to disguise the neck of a young man and the co-operation of cameraman and director is necessary to avoid shots that show the betraying thinness of nape. Slender young necks can be made to look sinewy, but that is not always desirable. A high collar will sometimes get over the trouble.

Female faces of the leisured classes, or of those with placid dispositions, change but little from adolescence to early middle age. Teeth and hair are unchanged, but there is a general strengthening of features which

gives more character to the face, though the contrasting shades of the fresh, youthful colouring are lost.

For this reason a darker shade of complexion than that usually employed for a straight make-up should be used. Lips should be lightly coloured and all exaggeration of outline avoided. Eyelashes, too, should be lighter and thinner and eyebrows must approximate more to an unplucked appearance. These artifices were devised to give a youthful appearance so that by working contrary to them we shall naturally obtain something older.

A little careful highlighting of the chin and perhaps the jaw line will help to strengthen and mature the features and a light streak under the chin will give that inclination to doubling which age brings. Let us leave this study for a moment to examine the male counterpart.

The male of any class leads a more virile existence. Thus the jaw line must be more marked, the lips and lines round the mouth thinner and firmer, the eyes deeper set and the brows thicker and more prominent. The lines denoting humour, temper or other characteristics are more plainly seen and should be emphasised, preferably with highlights. The growth of hair on the face, whether shaven or not, makes a big alteration which should be indicated.

To illustrate this I will tell you how on one occasion I was suddenly called on, in an amateur film, to alter a youth in his late teens to a man of thirty or thereabouts. I had no means of giving him a moustache, but I converted his round cheeks into strong jaws by means of highlights, over which I lightly stippled on a "dirty shave" of burnt cork. Without appearing dirty it gave him the look of a virile man with a strong growth which

he scraped with difficulty. The trick came in leaving the highlight more prominent than the growth of hair.

Youthful growths of hair on the face seldom look well either in Nature or on the screen, for they are too fine and sparse. With increasing age the hair stiffens and grows straight out and this effect can only be obtained by the "thatching" process described in a previous article.

To return to our female study, we will examine a more marked type: that of a working woman who by middle age has known sundry troubles and cares that have left traces on her features. Any actress worthy of the name can, with a few moments concentration, imagine that she is weighed down with the cares of the world. Holding that expression at the mirror the characteristic marks can be emphasised strongly with a few rapid touches, to be improved at leisure.

"Thinking Your Features" into a Part

There will be creases on the forehead, lines of trouble or anger between the eyebrows, a worried cock to the eyebrow perhaps, with wrinkles and crowsfeet round the eyes and creases from the nose to the corners of the turned-down mouth. There are other touches which expression cannot bring but which thought, imagination and study can supply. Amongst these are shadows round the eyes, pouches beneath them, hollows under the cheeks, grey streaks of hair at the temples.

The proper making up of a bare neck greatly helps a natural effect. There are horizontal creases to indicate, hollows to emphasise as well as the long sinews from jaw to chest bone, which can be perfectly brought out with broad streaks of light. Naturally, the hair must be dressed to suit the character and lightly powdered to take the lustre from it, or greased to obtain lankness. Glasses always add age to a face.

These principles apply to the making up of any character, male or female. Think your features into the part and emphasise the expressions obtained with highlights and a few careful shadows. On relaxing, the desired expression will remain marked and you can tittivate it and add improvements. Each time you approach a mirror you will see the character you require and feel more and more inside your part.

Advanced Old Age

Advanced old age brings further natural changes—more wrinkles and heavier marked lines generally, as well as a return to a lighter complexion. Loss of teeth causes the mouth to sag inwards, creating wrinkles which point towards the centre of the mouth. Though false teeth may be worn they are usually removed at night and the impressions of the wrinkles show in time. Loss of hair will generally have to be represented by a wig.

The eyes get deeper in their sockets but the lids and rims grow lighter. Veins become prominent and should be painted in, not forgetting those of the arms and hands. A lot can be done by putting dark shadows between the fingers and highlighting their

backs and joints. A hand thus treated invariably photographs well.

For reproducing my own face so often in these pages I excuse myself by saying that it is the most available for experimental purposes and the easiest for me to comment on. Let us analyse the two studies of my face which I will call "Cohen" and "The Colonel."

The foundation paint used for the Colonel is a rather sallow blend, the yellow in which gives the correct robustness to the photograph. With a very light, almost white, fleshpaint I have broadly but carefully emphasised the edges of the wrinkles on the forehead, the lines from the sides of the nose to the corners of the mouth and the creases of flesh round the jaws. The high, tight collar has caused the neck to bulge apoplectically and pressed out an extra chin which has been emphasised by a highlight. Highlights make pouches under the eyes, conveying the impression that the old boy has seen a few gay nights in his time. The lips, too, are painted with light flesh which gives increased age.

The sides of the hair are touched with white mascaro and my own thick eyebrows painted with white grease, toned down with



The vagaries of fashion give ladies latitude in altering their figures. Some clever work in this respect was done on Miss Evelyn Laye in the G.B. production, "Evensong." She is seen here as the prima donna in youth and age.

a touch of black and combed the wrong way. The moustache is of crepe hair, light grey in the centre, with white ends in which the natural kink has been left. The Colonel, with a change of dress and a heavier moustache, or

(Continued on next page)



The author as "Cohen," as himself, and as "The Colonel." He analyses these make-ups in this article. (Photos: Leon Isaacs)

Analysing Character Make-Up

(Continued from previous page) even whiskers, would serve as a typical retired military man of almost any nationality.

Cohen has, of course, been chosen for contrast. He is of a rather exaggerated low-comedy type, whose counterpart is seen more frequently in poor quarters abroad than in these isles. His complexion is slightly darker than the Colonel's and his nose, from the point directly between the eyes to just above the tip, is made of nose putty. This falseness is no wider than the inner corners of the nostrils, the apparent extra width and length being obtained by highlights. Highlights also give that wide, crafty sweep from the sides of the nose to the chin.

Make-up for "Cohen"

The lips are both exaggerated with highlights and a shadow beneath the lower one makes it protrude in characteristic fashion. The teeth are partly blacked out with enamel, which lends greatly to the unkempt, poverty stricken look. The thin, straggly beard is of brown, not black, crepe and it is blended in at the sides with a stippling of burnt cork. Note that the lower lip has been left free of hair except for the imperial, a racial characteristic.

The upper orbits of the eyes and the upper lids are

prominent with light paint. The darkening of my own fair lashes has been carried slantingly upwards at the outer corners to give the Asiatic tilt. The eyebrows are marked with black paint but the inner ends were first painted out. This adds greatly to the breadth of the nose. The over-large, battered hat is pushed well down on to the ears which have been emphasised with highlights to make them look as if they had given up the struggle and decided to grow out that way.

The dirty dickey is clean inside but treated without by greasy black fingers. The ill-fitting coat is a purposely badly dyed, light garment, treated with grease at the collar and kept rolled in an untidy ball to preserve its hideous appearance.

This character, with a few minor touches, could serve several purposes. Change the bowler for a fez and he would be a passable Eastern pedlar. Add volume to the beard and bring the eyebrows together into a fierce line, clean the teeth, replace the hat with a turban and he would be a fierce Pathan if he changed his expression.

Everyone can, by experiment, devise studies they can accomplish convincingly. Don't attempt to alter your features too far beyond what you can accomplish with expressions or your make-up will become a mask. Avoid all hard lines and remember that the camera records light, not shadow.

The Bell & Howell Company, of America, announces a 1000-watt 16mm. sound-on-film projector for use especially in large auditoriums with audience capacities of 2,000 and more persons. The picture projecting component of the new Filmosound is, fundamentally, the silent 1000-watt Filmo auditorium projector, which shows most effective pictures up to 16 feet in width.

Because of the size of the auditoriums in which the new sound picture projector is to be used, a separate-unit high-fidelity amplifier of exceptionally high-power output

1,000 Watt Projector

is employed. This will fill any average-sized theatre or auditorium. Provision is made for the operation of two film projectors, with the necessary change-over controls. Change-over is made in the sound and picture simultaneously, by a single control. A control is provided for the correction of high and low line voltages, and the indication of the correct setting is observed on a special voltmeter. There has been provided a sound

volume control, a microphone volume control, a tone control, and microphone jack.

The new machine will in no way supersede the famous Bell & Howell 750-watt 16mm. sound-on-film projector, but there are certain requisites as to sound, volume and size of pictures which only the 1000-watt machine can meet. In some ways this new projector can well be called a semi-professional sound movie projector. The entire 1000-watt outfit is housed in two carrying cases, one weighing approximately 55 pounds and the second approximately 105 pounds.

TECHNICAL FEATURES OF SOME AUGUST RELEASES

Adapting Stage Plays to the Screen

AUGUST is a month notoriously barren of outstanding films; but although the seeker after entertainment may therefore find himself disappointed, it is still possible for the critical amateur, judiciously selecting his fare, to find something fairly substantial to sharpen his wits on.

Among the general releases is one which from this point of view may be considered particularly instructive. While it is admittedly of no great intrinsic merit, *Ten Minute Alibi* actually demands analysis through its very ordinariness. Those who remember the huge success of the original play are bound to be exercised over the comparative failure of the adaptation; and due thought should convince them that it is not so much a question of individual weaknesses as of a fundamental separation between two contrasting media—stage and screen.

Clock the Centre of Action

The centre of the action is a clock, fixed in the middle of the wall of a room where a murder is committed and everything depends on the time which this clock records. In the play the clock's importance is adequately emphasised by the simple expedient of making it very large and stationing it so that it remains all the time in full view of the audience. In the film neither of these things is valid.

The strict realism from which a film cannot safely depart means that in as far as the clock's size is exaggerated it can only appear out of place; and the mobility of the camera, which in other circumstances is so invaluable, here becomes a positive hindrance of the first order, for in travelling from point to point the camera unavoidably relegates the clock to the background, when it is essential that we should be constantly and insistently aware of it. An occasional close-up is no substitute and half the suspense disappears entirely.

The ten minutes which are so vital an element in the plot are made to take up ten full minutes of the action—an extremely useful piece of atmospheric detail in the play, but in the film once more only a handicap. Here again it is the camera's very powers which are its downfall; we are so accustomed to an impressionistic view of time on the screen, with an elimination of the points of interval, that ten continuous minutes (it may actually be a trifle less in the film, but the principle holds) seem to us like half-an-hour.

Lastly, there is the grand climax, right at the end: when everything seems to have been settled and the murderer to have covered his traces completely, and the clock suddenly strikes the hour. Owing to its

having been tampered with, it strikes the wrong hour—an incident which electrifies the audience in the play, but in the film fails of much of its effect because its importance is not immediately evident. Striking clocks on the stage are an unusual phenomenon—whereas on the screen such a thing might easily be part of the normal tissue of sound-effects.

It will be observed that the situations have been ingeniously constructed to fit exactly into the framework of the stage-play as such. It is a complete fallacy to imagine that the superior freedom of the film is in the circumstances an advantage, for it is just the limitations of the stage that have been turned to account. "Good theatre" has no connection whatever with 'good cinema' and although the gap can sometimes be bridged, it requires more than a little effort.

The Detective Story Film

Another British film derived from an alien source is *The Triumph of Sherlock Holmes*, from Conan Doyle's well-known book "The Valley of Fear." The transcription is fairly systematic, and therefore not altogether ineffective; but there are various weaknesses, of which the main ones are clearly inherent in the subject matter.

The detective-problem tale, complete with clues, deductions and unexpected denouements, is in essence the prerogative of the novel-form. In a novel it is possible to dwell on each point and to pause and consider separate details wherever necessary, but in a film one

(Continued on next page)



"British Agent"
August release re-
viewed in this
article, in the
making.



The LANGUAGE CONVENTION *in Talking Films*

(Continued
from previous
page)

A scene from
'*British Agent*,' a film
which raises
an interesting
point regarding
language and
accent in
talking films.

has neither the opportunity nor the desire. Here the story is very lucidly worked out (in itself an excellent virtue), but that does not make it wholly satisfying. It is too static for a film, which has less concern with discussion and dialectic than with action.

From that aspect the middle part of the film, which takes place in America, is nearer the mark. But gangster activities are a difficult problem for a British studio to tackle and they are not here made easier by the indeterminateness of the period, which belongs wholeheartedly neither to the circumstances of the present day nor to those of which Conan Doyle originally wrote.

A Detail of Continuity

A detail of continuity deserves attention: the criminal, Balding is shown to us both before and after a considerable period of imprisonment, but no difference is noticeable in his appearance. There is also a distinct air of the studio about the whole place—a too frequent failing, which produces an unconvincing atmosphere. One may mention, finally, a point which has puzzled many critics—the superfluous introduction of Moriarty. That he finds no real place in the story is less important than that he appears as a lay figure, whose powers are hinted at but never actively revealed. This makes the presence practically meaningless.

Yet another film based on a book is *British Agent*, which is of interest to us chiefly because it brings out very clearly a difficulty which the talkie has not yet succeeded in overcoming, but which was absent in the days of the silent films. This is the difficulty of language and accent. We have grown accustomed to the 'Englishman' with an obvious American twang and now tend to accept the convention; but no satisfactory solution has yet been found for the continental to guess in an English-speaking film.

In *British Agent* the scene is laid in Russia at the

beginning of the Revolution. Several important members of the cast, including the leading lady, are supposed to be Russian, but for our comprehension they nearly all have to speak in English, broken or otherwise; and it is hard to decide which is the more unnatural alternative. The leading lady herself speaks straightforward American—a complication which at the outset is distinctly confusing, for unless one is already somehow aware of it one is perplexed to know precisely what nationality she represents.

There is no doubt that the only sound way of dealing with this problem of international tongues is to let every character speak in the language which his role demands and at the same time so to subordinate to the action that the development of the plot can be easily understood by anyone. Other methods, such as explanatory subtitles, whether cut-in or superimposed, are not of much value. This is not, of course, a point which is ever likely to trouble the amateur in his own work; but it is worth serious consideration, for it demonstrates that technical advance is not an end in itself and that a widening of scope may in point of fact create its own embarrassments. These embarrassments, however, exist to be conquered.



Not a scene from "*The Bride of Frankenstein*," but an effective setting in "*The Triumph of Sherlock Holmes*."

A "WALTZING CAMERA."

A "waltzing camera" is the latest screen novelty. Moving to exact tempo with music, it was used to follow and film William Powell and Luise Rainer, dancing a Viennese waltz for the length of a great ballroom, in a spectacular sequence in their new picture at the M-G-M Studios. The camera took the place of a dancer on the floor, "watching" Powell and Miss Rainer, while it was being moved itself as one of the dancers. The new effect was achieved through a special mechanical adaptation of the "camera truck," and three hundred feet of electrical cable were used to permit its movements, carrying microphone and lights with it.

HOLIDAYS. By DONALD McKENZIE. 9.5mm.

The too full reel caused our projectionist some inconvenience in threading up. The film is equipped with two main titles. One is enough. "Where will we go—north or south?" runs a sub-title, followed by quick shots of travel agency posters and scenery. The idea is a good one, but some of the shots lack significance. A cruising holiday to the northern capitals is decided upon and we see a car moving off and a man waving goodbye. Then follow shots of a motor coach and of the boat. There are some nice angle shots in the embarkation sequence, but some under-exposure. As the boat moves off we have some interesting glimpses of the giant liner, "Queen Mary," in the ship-building yard. Particularly good are the intimate pictures of some of the passengers asleep. One of them is shown in precisely the same attitude (it is indeed the same shot) at the end of the film.

Shots that are not in themselves especially amusing or significant can often be made so by a repetition. In this case the effect of the repetition is to suggest that the passenger has been asleep throughout the cruise, but the idea is not so effective as it might have been because by the time we get to the end of the film we are inclined to lose sight of the fact that we have seen the same man before at the beginning. Had we been shown a number of shots of him asleep, their cumulative effect would have been very amusing. There is something satisfying in the reflection that by manipulating the positions of strips of film one can create emotions which the characters do not of themselves convey.

To take an instance, suppose you want to make fun of the family car which, we assume, is very decrepit. Take a single shot of some length of it derelict in the roadway, father bending over the bonnet and scratching his head in perplexity. The family are going on holiday. They decide not to trust themselves to the car, but to make the journey by train (in actual fact the car might be quite sound and they *do* go by it, but, of course, the car journey is not shown); instead, a few shots of a train are spliced in the beginning. You have only to show the family on a station platform and follow with shots of a train for the audience to assume that they are actually in it.

Father sets out alone, quite happily, but soon comes to a halt. You show him getting out and then take that shot of him scratching his head and peering into the bonnet. The family arrive at the hotel. Cut in the shot of father. After some considerable number of shots of them enjoying themselves on the beach cut in

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the same shot of father again. And so on. Each shot of him will get a louder laugh than the one before, yet they are all the same. But be careful not to overdo it!

Similarly, you can convey pathos by this method. Suppose somebody tells Fido to be a good dog and stop where he is until brother Tom is ready to take him out. You take a shot of Fido patiently waiting. But Tom forgets all about him and goes off with his



Dignified, restful scenes of this nature call for slow smooth cutting.

friends. Then if you cut in this shot of the dog among those showing Tom having a good time, Fido's dumb patience and trustfulness will appear quite pathetic.

And now to return to the film under discussion. After the shots of the passengers asleep we are shown some deck games. There is a welcome variety of camera angle in this sequence and some good close-ups and medium close-ups. Then instead of following abruptly with a shot of the coast of Norway, the author shows us a man pointing excitedly over the sides of the boat. Thus not only is an abrupt cut avoided but an element of suspense, slight though it may be, is introduced and an opportunity provided of giving an interesting portrait of one of the party.

The pictures taken when approaching the coast, sea birds winging across the scene, are good and we are pleased to see that cross cut with the views are shots of the passengers gazing at them. Cross cutting of this kind is not employed in holiday films as much as it might be. There is more cross cutting in the amusing

(Continued on next page)

(Continued from
previous page)

Ideas for Filming a CRICKET

boxing match sequence. We are shown the fight, the boxers in their corners, the crowd and medium close-ups of the lookers-on apparently discussing the boxers' chances.

The title: "Late for dinner" is an excuse for a very rapid pan along the quay—so rapid that it is a blur. The shot was doubtless taken with this idea in mind, but it is useful to remember that indifferent shots can sometimes be retained if covered by a suitable title. An over-exposed shot can become a shot at dawn, an under-exposed shot one of evening. But don't fall into slipshod habits just because you have a facile wit! The exposures in this film are rather erratic, there being a considerable number of under-exposures. With regard to the titles, we do not see the point of the double-exposed portraits of people smiling at the camera for we do not know who they are. The fact that they are featured in the titles leads us to expect that they are people of importance as far as the film is concerned and that we shall see a good deal of them, but this is not the case. It is incorrect to dot the capital 'I.' A leader has been awarded.

ESSEX COUNTY CRICKET CLUB, 1934.

By H. D. READ. 16mm. 2 reels.

This is a film by a cricketer (Mr. Read is, of course, the well-known Essex amateur) for cricketers. Enthusiasts for the game should find it highly interesting; those who are not may find it rather a bore, but that is probably their misfortune. But for whatever audience it is designed it is too long. Half an hour of people bowling and batting and fielding and doing little else, with no light human touches for relief, is rather a strain on all but the most ardent devotee. Its interest for the

MATCH

initiated could still have been preserved had the film been planned on broader, more general lines with an eye to its entertainment value as well as its value as a documentary record.

Shots of the crowds lining up at the turnstiles, of them streaming into the ground, of the match card and ice-cream sellers, cut-in shots of the gloomy-looking gentleman whose team is doing badly, of the fat gentleman with the handkerchief over his face, shots of the crowd indicative of boredom and interest . . . these and others of the kind would have given the film life and interest for are they not as much part of a cricket match as the players?

The film opens with a shot of the Essex badge approaching the audience until it fills the screen. It then fades (much too slowly) and the main title is double exposed on it. The first match dealt with is the Essex v. Surrey match at Brentwood, but the opening shot is of players coming off the field instead of going on. We do not know which side is batting until we get "Gover bowling to Cutmore," which tells the well-informed that Essex are at the wickets. In this sequence and a number of others there is some slow-motion—rather too much of it. Slow motion is useful for showing bowling and batting action, but too much of it makes the film drag.

The author has wisely changed his viewpoint frequently, some of the shots being quite pleasing pictorially as well as being severely utilitarian. The shots of the match with Cambridge University at Fenner's are particularly pleasing. But one of the batsmen is out, for we see him walking to the pavilion. How he was out we do not know. This occurs several times. In this sequence there is too much of Grimshaw, the University left-hander, in action. We felt rather sorry for him as he bowled ball after ball without, seemingly, getting relieved. In the Surrey match at the Oval we get some shots of Mr. Read himself, but part of the match is taken in long shot and it is difficult to see what is happening. Most of the film, it should be added, shows the players really well in medium close shots.

From London we go to Westcliffe to see Notts, or rather, Larwood and Voce, the title that introduces them being happily conceived. "Larwood and Voce bowling" it runs, then the last three words are covered up and the first moves up until it fills the screen, thus telling us that we are to see Larwood first. But when Larwood

is bowling we should have liked to have seen how the batsman fared at the other end. We are shown the batsman playing to Voce.

Foreground interest framing a distant view gives this picture balance.



Readers' Films Reviewed

We are next shown some interesting close-ups of some of the Essex players; at least, we presume they are Essex players, but no names are given. If they are sufficiently important to be shown in close-up then we ought to know who they are. On the other hand, we are told in one sequence that J. O'Connor made a big score, but only see him in long shot. This is a case in which a close-up would have been useful. The film ends with somebody—Parker, we think, by his action—bowling—a very arbitrary close. A shot of stumps being drawn would have rounded the film off nicely.

Titles and exposures are good, but a slight alteration would make the former more uniform. In some the place where the match is played is inserted above the names of the teams, in others below. It would be preferable to have them all below, for the teams are more important than the location of the match.

FAMILY ALBUM, 1934. By "SECOND SHOT." 9.5mm.

This is a very pleasing family film. Each member of the family has a sequence to himself, each is given something to do. The titles are for the most part in rhymed couplets; the first one runs as follows: "Not long ago we took out this and found it awfully slow. We hope it won't be the same with our modern picture show." 'This' is a family album, the pages of which are turned over slowly. This shot is then faded out. Then comes a title: "Dad is skilled in many a wile, but best of all we like his smile." Dad is shown playing with a dog and later, in medium close shot, smiling disarmingly at the camera.

Generally speaking, it is wrong to have folk smiling directly into the camera, but here there is some excuse for it, for since a cheerful smile is apparently one of Dad's characteristics, it is right that it should be featured. Further, the film is a series of cameos—there is no 'plot' in it—the characters are not acting a part, but are being themselves. Were the film one in which a slice of family life were shown—a day in the life of baby, the family helps to plant the garden, seaside holidays or anything of that sort in which the film is held together by a theme, however slight, and the characters, although portraying themselves, are also acting a part, then there would be no excuse for such a shot.

"I'm Nora, full of vim. I'll put some pep into this thing" introduces a sequence showing a girl in cossack costume dancing. The words of the title are



A very homely subject made unusual and amusing by imaginative treatment.

painted round the circumference of her sunshade, which we see in close-up. It then draws away, revealing Nora. A pleasing touch at the end of this sequence is the iris out, in which the picture gradually becomes dark until all that is seen is her head. The title: "Norman is a hiker keen. Let's see some places he has been" gives the author an opportunity of showing some interesting scenics that would otherwise not have a place in the film. Norman is, for the most part, featured in these and we get some nice close-shots of his thick hiking boots, of feet walking along and so on.

Another member of the family is a tennis enthusiast. Another is an artist. We see her at an easel, drawing a nigger boy. Then we have a close-up of the drawing, the eyes of the figure rolling round. Next comes a medium shot of her tearing the drawing off the easel. Two drawings of different sizes were, of course, used for this shot, but they look identical. The cameraman himself is not forgotten. We first see him when his head and shoulders bursts through a paper screen. Later he is seen directing and falling over his tripod. Last but not least come shots of mother at the tea-table. A leader has been awarded.

CAPTURE ME NEVER. By GERALD PRINGLE. 9.5mm.

When this film is given a main title we will gladly award the author a leader for it. Without it, it is, of course, incomplete and we cannot award leaders for unfinished productions. It needs only a main title. Sub-titles are unnecessary.

The film begins with a shot of rows of Wellingtons on a form, the tops of them not being seen. One pair jumps out of the row, being worn on the nimble feet of the small boy who is the 'hero' of the film. He first amuses himself by strewing mops, watering cans and

(Continued on next page)

other paraphernalia on the lawn. A window opens and a maid shakes her fist at him. Unfortunately, we see (from different angles) the window opening three times. Two of these shots should be cut out. Then we get a maid's eye view from the window of small boy, who darts off, while the maid shoots out to tidy up the litter.

Next he upsets a little girl's pram, a sequence in which there is some nice cross-cutting. It careers down slopes, twisting and turning, shots of the swaying doll in the pram are cross cut with the medium shots of the carriage, there is a wild mix up of scenery as it is, presumably, seen by the doll and the next shot shows it turned on end, the wheels madly revolving. Follows a close-shot of the doll falling back limply (this shot matching the nice close-up of the little girl as her head tilts back in annoyance and indignation). Then the doll again falls back. This second shot is superfluous and should come out



A maid puts a jug of refreshment on the still-room window. Our young hero watches her expectantly, a trolley shot to the jug follows and next we see him quaffing the contents. The maid runs rather aimlessly out but there is no indication that she has seen the theft or that she is running after him. A close-up of her registering anger would be sufficient to put the idea over. We understand, however, that the author is unable to get in touch with the *dramatis personae*, but even so, it should be possible to take a back view of the head and shoulders of someone dressed in cap and apron and to express the necessary emotions by the hunching and stiffening of the shoulders or by a shaking fist.

After some more spots of bother, four maids, the girl whose pram has been upset and a dog who plods most amusingly behind, chase him round the grounds, but it is more of a pleasant run round than an urgent chase. He hides in a bin. The pursuers arrive. Then we get a close-up of the girl, an identical shot with that earlier in the film in which she rates the boy over the pram spilling. The bin gets dislodged and rolls down some steps.

READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(Continued from previous page)

Now he crawls into a sack. A gardener comes along and, slinging it over his shoulder, walks away with it. The cutting is not very successful in this sequence. In one case we are shown in long shot an empty doorway but no one comes through it, although we expect to see the gardener do so. This shot, having no meaning, should come out. The gardener shakes out the contents of the sack and reveals—the broken pieces of what once had been the statue of a cherub. Medium close-up of the maids looking most sorrowful. Then a shot of the boy grinning from behind a flower-bed. The maids laugh. The small boy grins. The end.

This is an amusing little film, rather naive, perhaps, and somewhat lacking in spontaneity (the pace sometimes lags through faulty cutting) but nevertheless the author has a good grasp of the elements of editing and there is a pleasing variety of camera angle.

WHAT A SUNBEAM SHOWED US OF FRANCE. By RALPH J. THOMPSON, B.A. 9.5mm.

"One day in June," runs a title and the car is hoisted aboard the channel steamer. Then, on the boat, a young man, shown in medium close-shot, looking somewhat seasick, followed by a shot of a lady laughing. The first is labelled 'Resignation' and the second 'Exhilaration.' 'Resignation' does not seem to be quite the right word. The young man has that slightly alarmed look that steals over the face of the bad sailor as the first roll of the boat sets up queasy qualms. 'Nervous anticipation' would be more apt

The camera angle here has the effect of emphasising the young anglers' absorption.

but not so succinct.

The titles in this film are very brief—in most cases no more than two words—and to the point. "A Song of the Road" heralds some shots taken from the car. They are commendably steady; when one considers that the author lost an arm in the war, the steadiness is little short of amazing. The 'Song of the Road' sequence, coming immediately after the boat shots, is well-placed. A movie maker who gave less thought to his editing might have spliced it in anywhere in the film. Here the best possible use is made of it as a continuity link, for it is not so necessary to link up the shots of scenes in France in this way as it is to bridge the gap between the boat scenes and those taken on land. 'Mediaeval majesty' is followed by shots of a cathedral, 'Quaint corners' by pictures of a market square. But are we being facetious if we ask if quite a large square (it is seen in long shot) can be a quaint corner? This title, by the way, is in capitals, while the main title is in

Reviewed by AMATEUR CINE WORLD Critics

lower case. 'Spirited strains' precedes some very nice shots of a village orchestra, with close shots of a musician strenuously playing a trumpet, of drumsticks thudding on drums and of the conductor wielding his baton with an expression that hovers between self-satisfaction and slight anxiety—a good character study. "Fete enfantine" shows a children's religious procession, but it is over-exposed. Shots of a forest taken from the car is happily titled 'Forest dance.'

This film succeeds in showing us some interesting glimpses of the France of the French and not the France seen by the tourist with his nose in a guidebook. The fete, the village orchestra, the market scenes and types, these are, as it were, racy of the soil. They are typical and it is perhaps therefore of no great moment that we are not told where they take place, but we would like to know where the cathedral and market place are. A leader has been awarded.

HOTCH POTCH—No. 9, LENT, 1935.

By A. W. V. MACE. 16mm.

This is an issue of a news bulletin or magazine which is produced twice yearly at a certain public school and which deals with events in the school life. It opens with views of the school buildings and then shots of boys snow-balling, taken both from a height and from the ground. The alternation of angle is pleasing. 'Broad-side-on' shots of a number of people engaged in violent action can be very confusing on the screen and while, for purposes of effect, it may sometimes be very useful to take shots of this kind in order to emphasise the confusion, not to change the camera angle results in a wild mix-up that is conducive to headaches.

A far better cumulative effect is obtained by variation in viewpoint. The camera is an inquisitive instrument; let it rove, but not wildly or unrestrainedly. The camera angles should make a pattern and each part of the pattern should have some relation to the whole. If you take an angle shot merely because it "makes a nice change" the result will in all probability be meaningless and may throw emphasis on something that does not need it. You must first make up your mind which features of a scene or action are the most important and then train your camera on them so that those particular features are emphasised.

As an instance let us revert to the question of filming a crowd. Suppose that it is an unruly gang on the march and that you have no opportunity of filming them from an elevation. If you film them from the sides as they approach, both left and right and then 'shoot' from directly in front so that they bear down on the camera, the last shot, the keystone of the pattern which the previous shots have helped to build up, will give the audience a mild shock and you will therefore have achieved what you intended—that is, convey to the audience that the crowd is in an ugly mood.

After the snow-balling sequence in "Hotch Potch" comes an amusing shot of the choral class, titled "As others

Low viewpoint and filter throw this subject into relief.

see us." It is an interior and was taken in daylight, necessitating a film travel of less than 16 frames per second. The resultant exaggeration of movement—it is by no means excessive—is in this case very amusing. "Concerning P.T." is a sequence showing physical jerks. There is a pleasing variety of angle, but in one case we get a shot of boys, facing left, marking time and then a medium close-up of their legs, still marking time, but facing right. A small point, but one worth noting, for the sudden change in direction is rather bewildering. Shots of shadows on the grass of the boys' movements show originality and an imaginative approach.

One of the most interesting sequences is that entitled "The Daily Round." First we are shown an exterior in the grey light of early morning. Then comes a panning shot of a dormitory, the boys asleep; then the exterior again, which has the effect of reminding us of the bleak conditions outside and, by contrast, how snug the boys are in their beds. Cutting up a shot in this way to lend emphasis can be very effective, but is not done in amateur films as often as we would like. Many people would, we are afraid, be content to open with the exterior and then follow with the interior and the shot of the bell clanging (which comes next) instead of cross-cutting. After the ringing of the bell, the general awakening and a rush for the wash-basins. The business of putting on collars and ties gives an opportunity for some very nice medium close-ups. Scenes at breakfast, in class-room and chapel follow, but should not the chapel shots come before those of the class-room? In one of the latter sequences in which we see the boys

(Continued on next page)



Hints on MAKING AMATEUR MOVIES

(Continued from
previous page)

working industriously, one of them gazes longingly out of the window.

A small point, but significant of the author's care in securing local colour. Schoolboys are not paragons of industry.

The school sports provide some interesting material. The high jump is shown in slow motion and the author does not forget to include a shot of a boy raking over the sand. The beginning of the hurdles sequence is marred by flare. This shot should be cut out; to do so will not impair the sequence. One of the races is particularly well filmed. First there is a shot of the runners limbering up. They get to the starting line; starter with gun; close-up of gun pointing upwards; they're off; intent faces of boys lining track; shots of the

photographic quality. Apart from the fact that very few people would know what it means, the use of the word 'predial' is incorrect. It refers to landed property whereas, to quote the printed slip sent with the reel, the film is "an endeavour to show in symphonic form the story of the land. Rain prepares the land, waters the crops and finally cleanses the produce." The working of the water cycle is not, however, made clear; although we see many shots of clouds—rather too many—we do not see any rain.

The author's intention would probably be evident to most, but some people may fail to assimilate the idea and see in the film only a series of beautiful pictures of the countryside. For this reason it might be advisable to incorporate the 'apologia' quoted above (suitably re-written, of course) into a sub-title in the beginning of the film. To instil clarity and simplicity into a film should be the first aim of the movie-maker. It matters not how beautiful or imaginative a film may be, it fails in its purpose if not readily understood (and therefore appreciated). And this film is imaginative. It might so easily have been just another film of life on a farm, but the author's imagination has transmuted it into something much more significant.

It begins with some nicely seen shots of water and sky and then comes a lovely shot of a team of horses pulling a plough over the brow of a hill. Next is a considerable number of cloud studies. They are very good shots but are apt to become a little tedious. Constant repetition does not have the effect of emphasis nor does it drive a point home if the shots themselves are rather meaningless, as is the case here. The connection between clouds and ploughing, blossom and cattle is not readily apparent. The shots are all admirable in themselves, but the lack of easily recognisable continuity results in their lacking significance.

The punt in the foreground rescues this shot from mediocrity. Without it the foreground would be flat and uninteresting.

We see the reaping of the corn, the carting of the sheaves and the stacking of them into ricks. The fruit picking sequence is also very pleasing. The author is not afraid to hold on to a shot in order to show detail. Next come the grading of the fruit and some close-ups of luscious apples. A shot of a reaping machine precedes 'The End' title and immediately after we are shown it again. Is this to indicate that harvesting (and, by implication, all the other processes of garnering Nature's fruitfulness) goes on for ever? We do not know. It would be better to have the shot out. A leader has been awarded.

A PREDIAL SYMPHONY. By F. P. BARNITT. 9.5mm.

An unfortunate title for a very good film of beautiful

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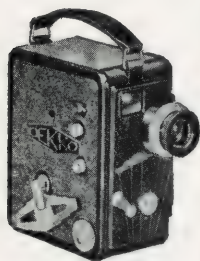


race; back to boys watching; the race. In one case the camera is trained for a few seconds on an empty part of the track just before the runners appear. This has the effect of heightening the suspense and in certain cases (as here) is preferable to a quick cut on action. Except for the snow-balling sequence, part of which is somewhat over-exposed, the exposures are good. The author's method of editing may be of interest. "Each 50ft. of negative was first taken," he writes, "and all shots recorded in a list, giving the time-length of each shot. These were then lettered, a, b, c., etc., in what was felt to be the best sequence, and a note made of any cutting and the extent and position of it where part only of a shot was taken. The negatives were then cut up and edited in accordance with the instructions on this list." A leader has been awarded.

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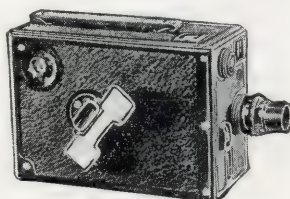


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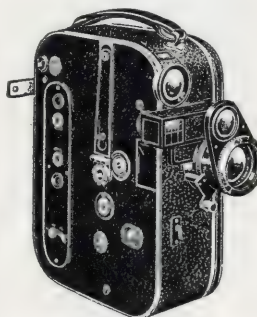
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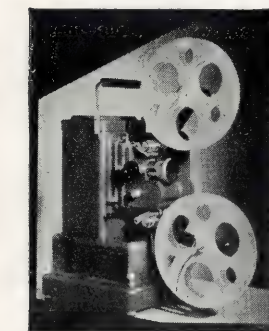
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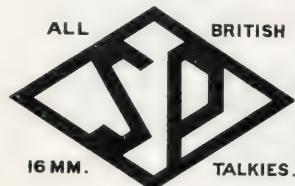
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Amateur Cine Society Films

HEART OF STONE.
By NEWARK A.C.S.
16mm. 2 reels.

This film is in some places very funny, but chiefly, we are afraid, through the gaucheries of the acting and the delightful absurdity of the plot. We are not sure if those parts which were provocative of the heartiest laughter were, indeed, meant to be comic. At first we thought the film was intended as straightforward drama. To be sure, the names of some of the characters ought to have warned us that we were wrong in this assumption. Jabez Flint, the sculptor, Ichabod Ladd . . . luscious names for mouthing these, redolent of heavy leads and mellerdrummer. The film may have been planned as a burlesque, but it develops into a farce. At times, we are afraid, it was the miming that caused our heartiest laughter and not the comedy situations. It may be that the gaucherie was designed—it is, at any rate, kinder to think so—but the effect of it was to make us laugh at the film and not at the story.

Jabez Flint has warmer feelings than a sculptor ought to have towards his model. When first we see her making her way upstairs to the studio it would seem as if she had never been there before—her uncertain steps and look of perplexed wonderment indicated unfamiliarity with her surroundings. Yet later scenes, particularly those in which the outraged, injured wife appears, make it abundantly clear that her hobby of combining business with pleasure was not the inspiration of the moment. We see the wife approaching in the street, but *before* she reaches the street door the model runs out of the studio. The shot of the wife going in at the door should come before those showing the exit of the model.

It is unfortunate that so much of the action should have been filmed in long shot, without any change of angle. Not only does change of viewpoint and alternation of medium and close shots give variety and avoid a static effect, but by choosing the angles carefully so that emphasis is placed on the salient features of the action the logical development of the plot, unhampered by irrelevant or extraneous detail, is made easier.

Those shots in which the producer's arm is seen

We invite amateur cine clubs to send us their productions for review in these columns. A leader will be awarded for films which reach a certain standard of merit. We suggest that, before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints which they can put into effect in their next photoplay. Another part of our free service is the criticism of scenarios.

getting a reflection of himself.

The one character who gains our wholehearted admiration is the 'statue' who keeps up a difficult pose for an extraordinary length of time. At the beginning we were deceived into believing that she was a real statue. Then a very slight movement (we will admit that we ran the film back very slowly for the sole purpose of trying to detect any) betrayed flesh and blood. But having discovered that the statue was a living lady—and in later sequences she *did* sway a trifle—it was particularly ludicrous to see the sculptor hacking away at her with mallet and chisel! She keeps up her amazingly statuesque pose (since the film is taken mostly in long shot in one room she appears in most of it) until the end, when she knocks out one of the characters with the mallet which she has poised in her hand. It is all very queer—a mixture of fantasy, burlesque, farce and melodrama. It would seem that there was a genuinely funny idea behind it all, but the confusion in the manner

waving about in the foreground should certainly come out and it is a pity the glass of the mirror which is featured in one sequence should have been removed; the obvious assumption is that the cameraman did not know how to shoot it without

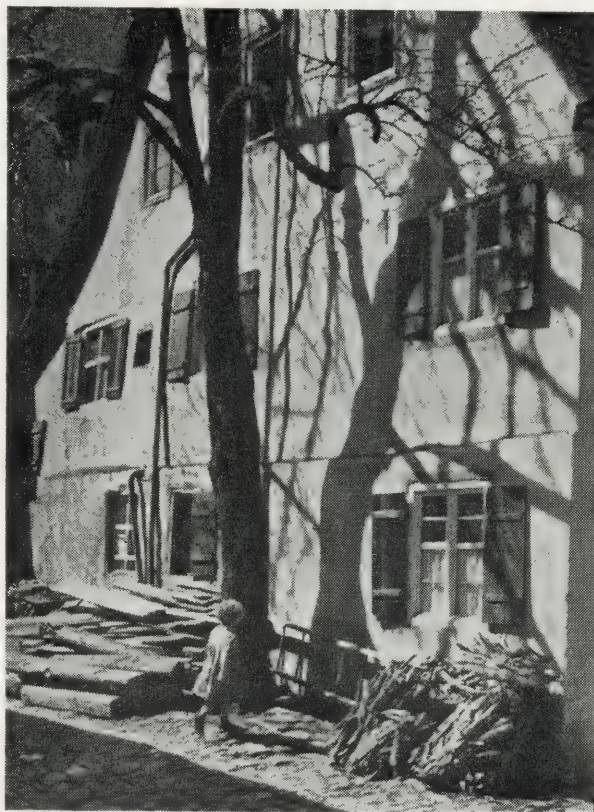
of its working out and the laboriously static approach, quite alien to the spirit of humour, negative what may have been admirable intentions.

MALICE AFORE-THOUGHT. By BECKENHAM C.S. 1 reel. 16mm.

"Man Who Took Chances and Made a Fortune." This is the newspaper headline that, stirring to action the chief character of this well produced film, causes all the bother. The newspaper clippings are extremely well faked, being almost undetectable from the real thing. They are characteristic of the care taken by this society over their productions. But the office sequence shows rather over-zealous care, for the ritual of the typist solemnly taking her chief's hat and umbrella and then hanging

Admirably exemplified in this shot is the fact that shadows of themselves can help to make interesting patterns, the interplay of light and shade producing a very pleasing effect.

(Continued on page 224)



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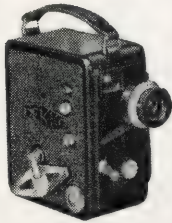
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9.5mm. Pathescope Motocamera de Luxe, f/3.5 anastigmat of first quality, listed at £10 10 0. As new... £5 17 6
9.5mm. Dekko, f/1.9 anastigmat lens, variable speed motor, interchangeable lens, listed £9 17 6. Price... £8 16 6
9.5 Latest Pattern Pathescope Motocamera de Luxe, f/3.5 lens. Used once only £8 8 0
9.5mm. Pathe Baby Cine Camera, handcrank, f/3.5 lens, perfect condition, charger loading... £1 5 0
16mm. Model B Cine-Kodak, f/3.5 Kodak anastigmat, capacity 100 ft. Perfect condition. Price... £6 17 6
16mm. Model C Kodascope Projector, fitted 300 watt illuminant, brilliant screen picture; motor re-wind; complete with all-voltage resistance, listed £27. Price £18 18 0
16mm. Bell & Howell "Filmo 57" Projector, 400 watts, forward, reverse and still pictures. Price... £42 10 0
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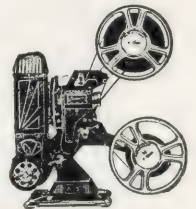
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On and after
JULY 15th, 1935

Clever Sequences in Club Film

(Continued from
page 222)

them on the peg of the door through which he has just entered smacks of the absurd. This shot might with advantage be cut out. It contributes nothing to the development of the plot and causes unsympathetic laughter.

In a short film it is very necessary to discard all irrelevant detail. In a comedy such a shot would have its place. It has a similar effect to that of the rather hackneyed one of the idle rich young man who gets in to his car in state and is driven across the road to the house opposite.

The opening sequences dealing with the married life of the hero are imaginatively conceived. We see him breakfasting alone, an empty chair at the table. He leaves it and goes up to his wife's bedroom. The camera pans round the room slowly, showing her shoes on the floor where she has kicked them off, a litter of garments round the bed and then comes to rest on the woman herself. She is still asleep. This sequence at once establishes her character. We do not need any subtitles. It is noteworthy, too, that in this case the panning shot, so frequently misused, has a definite justification. It has the effect of emphasis, as if a calm, impartial eye were coldly surveying the evidences of disorder.

A series of flashbacks tells the story of their married life. First comes a title: "Marriage," the word being imposed on a spinning roulette wheel. Follow shots of the couple in their halcyon days; they float along blissfully in a canoe; they look around their new house and link hands joyously over the notice "Sold" (a delightful touch this); this shot is matched with another one of their hands, a wedding ring being put on the girl's finger; "1920"—cheques being written out. The 'o' slides down and a '1' takes its place: 1921—a shot of jewellery; 1922, 1923 and 1924—card playing and gambling; 1925—a cheque being written; 1926—cards. These shots are double-exposed. Then "1930," followed by a shot of the wife drinking gin. The roulette wheel again, the dice spinning round madly. It dissolves to a telephone dial, a finger dialling a number, thus bringing us back to the husband's office at the present day. This sequence, and later ones in the film, are evidence of a true grasp of the functions of cinema, which, baldly stated, are telling, and explaining, a story in moving pictures with clarity and economy.

The studio set of the entrance to a hotel is well built and photographed, but it is a pity to have labelled it crudely 'Hotel entrance.' It would have been preferable to have had 'Hotel Splendide' or 'Hotel Superbe' over the entrance, picked out, maybe, in winking lights, which could have been faked if necessary. To the

hotel the husband goes to keep an appointment on which a great deal depends with a certain Sir James Battenby. Here the gin-crazed wife follows him, makes a scene. Sir James is not a *parfait gentil knight* and stalks out in disgust.

Distracted, the husband paces the river-side. He stares intently into the water and sees himself and his wife in it (excellent double-exposure). He is continually giving her money. Then he attacks her. So we know that he is contemplating murder. He purchases a tin of weed killer. He mixes the contents with some mushrooms which the maid has bought. The



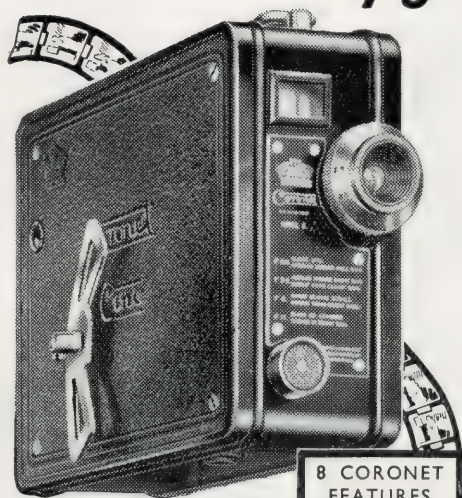
In this shot the camera accentuates the forcefulness and strength of the subject.

wife eats them. She dies. At the inquest death is attributed to the mushrooms. His guilty conscience troubling him, he goes to where he has hidden the tin (incidentally the foolish place in which he hides it proves him to be no adept at the murdering business), takes it out—and finds that it is plainly labelled 'non-poisonous.'

This is altogether an admirable film. It moves logically and inevitably to a climax, is technically very competent and is produced with an understanding of the cinema as a medium of self-expression. Readers interested in making film plays might find it a useful exercise to jot down the brief outline of the story as given above and then decide how *they* would treat it. If they can find a way of presenting more clearly, emphatically and with the minimum of footage any of the incidents mentioned they will deserve congratulation. This is not to say that there are no better ways. But it is not easy to think of many. A leader has been awarded.

The sixth article in the series, "Practical Lessons in Titling," dealing with making titles on positive stock, will be published next month.

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| Victor Model 3, F1.9 Dallmeyer | £14 10 0 |
| Victor Model 5, Turret Head, F1.9 Dallmeyer | £30 0 0 |
| Filmo 70a, Superspeed (128) F1.5 Dallmeyer | £25 0 0 |
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SIZE OF FILM Reversible.
REVERSIBLE OR In 25ft. lengths on daylight loading spools.
NEGATIVE POSITIVE By Gevaert Ltd., by the ordinary trade houses or at home.
HOW SUPPLIED Two grades are issued, Ortho Reversal, with a speed of 19 Scheiner or 500 H & D, and 23 Scheiner or 1,300 H & D.
PROCESSING Quality and definition good, with a tendency towards bright, contrasty results. Freedom from halation. Fineness of grain. These remarks apply to both Ortho and Panchromatic film and the colour sensitivity is high in both grades of emulsion, although the Panchromatic film is, of course, sensitive to a wider range of the spectrum. It should be

PRICE

noted that the Panchromatic grade is the only super-pan film available in the 8mm. size.

Ortho Reversal, 4/6 per spool, processing 3/- per spool. Panchro super Reversal 6/- per spool, processing 3/9 per spool.

GENERAL REMARKS.

Apart from its excellent quality and its suitability for home processing the outstanding feature of Gevaert 8mm. is the patented method of scoring the film to enable it to be separated after processing. As will be well known, 8mm. is purchased in the form of 16mm. film with double the number of perforations. This film is first exposed all down one side and then all down the other and after processing the film is slit in half longitudinally, giving a total length of 50 ft. of 8mm., which, in showing time, is equivalent to 100 ft. of 16mm. The original sponsors of the 8mm. system patented the method of separation and rejoining in

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

such a manner that it was not possible for the home-processor to use this type of film. The Gevaert method enables a user to process his film at home in the normal way and then, with no more complicated instrument than his own finger and thumb to split the film into two 8mm. strips. This is made possible because the film is scored down its centre with a thin line which fractures smoothly when the film is bent. Some roughness might be expected at this fracture, but we have found on test that the edge is smooth and offers no resistance when passing through the projector. We also found the base to be tough and very resistant to wear after repeated projection.

We have received for test a sample of Agfa Isopan Supersensitive film, which is to supersede Novopan. This will be reviewed next month.

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Relatively all Agfa films are fast and **ISOPAN S.S. fine grain** has the distinction of being the fastest 16mm. film available. It makes possible work under conditions hitherto impossible, and under normal lighting gives a new and more beautiful rendering.

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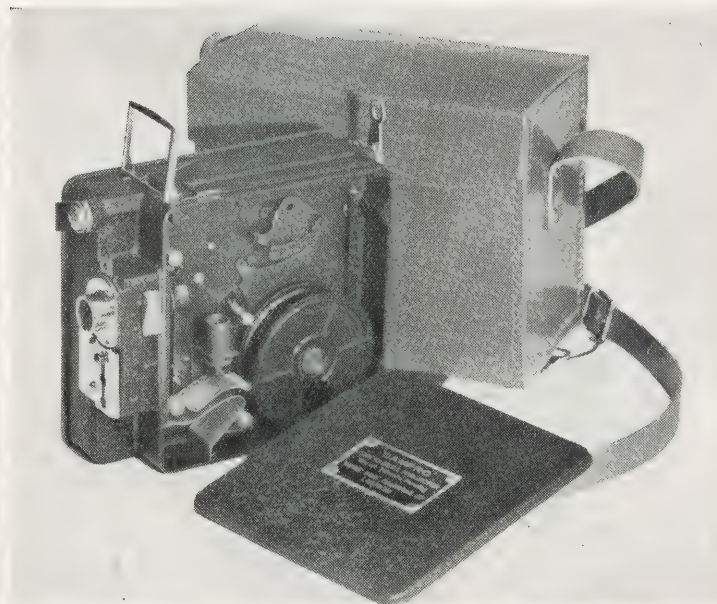
16mm. FILMS

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CAMERA.

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| NAME | Campro (Combined Camera and Projector) |
| MAKERS OR AGENTS | Home Cine Cameras, Ltd., 18, Gray's Inn Road, London, W.C.1. |
| SIZE OF FILM | 9.5mm. |
| WEIGHT WITH STANDARD LENS | 4 lbs. |
| OVERALL SIZE | 6" x 5" x 2 1/4". |
| CONSTRUCTION | Cast metal case, with crackle enamel finish. |
| TYPE OF LOADING | 30ft. in chargers of normal type. The ordinary 9.5mm. box type spool can be used in projection. Capacity 30ft. for taking, 60ft. for projection. |
| SPEEDS | Normal, 16 pictures per second. |
| SHUTTER | Barrel type, i.e., a cylinder with two solid and two open sections, all of equal size, whose axis is at right angles to a perpendicular from the centre of the lens and which revolves in synchronism with the camera mechanism. |
| FILM EXPOSED WITH ONE WINDING | Complete 30ft. charger. |
| MOTOR WINDING | By means of folding crank on right side of instrument. |
| DRIVING MECHANISM | Smooth running Garrard clockwork motor. |



The Campro Combined Camera and Projector, together with carrying case, reviewed on this page. It gives clear, sharp pictures and costs only three guineas.

STARTER BUTTON

A sliding button on the right of the camera which can be locked back if required for continuous running.

INTERMITTENT MOVEMENT

A double claw pulls down the film in synchronism with the shutter. A small button on the right side of

GATE

camera controls the claw movement during loading, etc.

Spring hinged gate, which also carries condenser used during projection.

FILM COUNTER

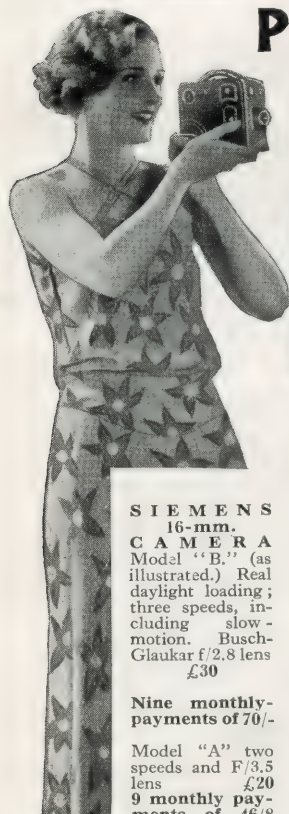
The footage meter, which reads in units of

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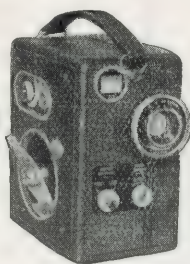
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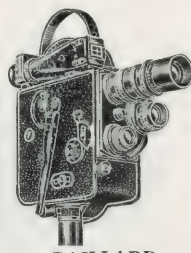
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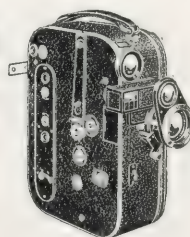
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Dallmeyer f/1.6 lens £12 12 0
Dallmeyer f/1.9 lens £9 18 6
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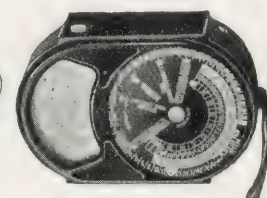


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TEST REPORTS *of*

Latest Apparatus

(Continued from previous page)

LENS

one foot, is geared to the camera mechanism. 'Esdar' $f/3.5$ fixed focus. The apertures are of the Waterhouse stop type. There are three apertures marked respectively 'Project,' 'Dull,' 'Bright.' The whole of the lens mechanism is built into the instrument.

FINDER

The finder is of the open frame type, with a sighting piece at the rear end of the instrument. The finder is at the top of the camera and the centre is slightly to the right of the centre of the taking lens. We commend the generous size of the finder frame.

PROJECTION LAMP

Concentrated filament, metal-filament, 6 volt lamp, which incorporates its own reflector. This is run from 7.5 volt dry battery for projection or from Campro transformer if A.C. is available. There is provision for centring and adjustment of the lamp.

PRICES

Campro £3 3 0. Tan leather carrying case, 7/6. Spare Campro lamps, 1/6. Dry Batteries 2/6. Transformer 7/6. Campro screen 3/6.

GENERAL REMARKS.

The Campro is a combined camera and projector of the inexpensive type and at the very low price of £3 3 0 is splendid value for money and brings amateur cinematography within the reach of many more people.

As may be expected, it is somewhat limited in its range, but within those limits it is good. The action of the mechanism is smooth and the pictures sharp and clear, while the projection is steady. The makers claim that a 3ft. wide brilliant picture is obtainable, but with the battery the size is a little less than this.

The lens apertures are marked "bright" and "dull." The bright is $f/11$, the dull, $f/8$, while the projection lens, which can also be used for taking, is $f/3.5$.

Messrs. Bell & Howell announce a new 8mm. camera which will be reviewed in an early issue of *Amateur Cine World*.

NON-FLAM FILMS

Postponement of Revision of Regulations

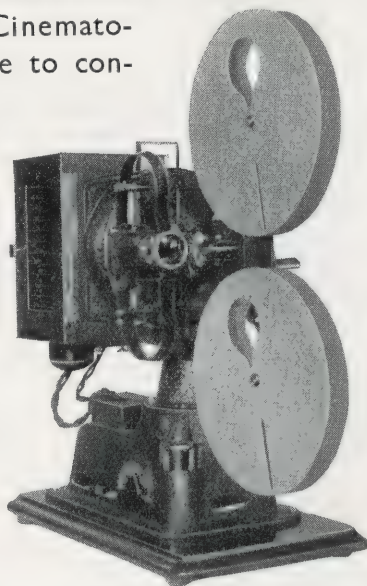
Sir John Gilmour has officially announced in the House of Commons that the Home Office has temporarily postponed the revision of regulations respecting the use of non-flam films. Sir John Gilmour said that a draft of Regulations, as far as quick-burning films were concerned, was near completion, but owing to uncertainty as to the scope of application of the Cinematograph Act 1909 he had thought it right to hold in abeyance the question of issuing Regulations in respect of slow-burning films. It is understood, however, that consideration of the subject is not to be dropped, but is being pursued with a view to arriving at a definition upon which further legislation will be based.

It will be remembered that the Home Office decided not to proceed with its appeal against the dismissal by the South Shields Bench of the charges against trustees of the Miners' Hall, Bedon Colliery, of showing 16mm. films in unlicensed premises.

Mr. G. A. Wilkins, of Glencarry, Orchard Avenue, Chichester, Sussex and Mr. E. Hillyard, of 2, Halstead Road, Lexden, Colchester, Essex would like to hear from local enthusiasts with a view to forming a society. In the latter case membership is to be confined to those aged 25 or under.

THE "KALEE N.P.3" (16 mm.) PROJECTOR

"KALEE" in the Professional Cinematograph (35-mm.) world is a name to conjure with. Millions of people are entertained weekly by pictures projected with the "Kalee" Projector. The instrument illustrated is equal in quality to the larger Projector and is built with the same care and engineering skill. You are assured of perfect projection with the "KALEE N.P.3."



Sure and steady projection with Brilliant Illumination. Safety film trip and large single sprocket for feeding the film ensures no damaged films. Compensating "Framing" device—Motionless "Stills" can be shown at will—A Certain and Simple "Reverse"—Tilting action in base of Machine effected by single knob—Superlite Lens and Carrying Case.

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What the SOCIETIES are Doing

Adur and District C.S.

Hon. Sec.: F. R. Claridge, Ferring, Worthing. The inaugural meeting of this society was held at the Shoreham Club, West Street, Shoreham-by-Sea, on June 18th. The meeting had a good advance notice in the local press and was well attended. The projection apparatus and films were lent by Messrs. Foster and Paulin and an excellent programme of professional and amateur films was shown. The chair was taken by Mr. Foster.

Production is to be commenced in the near future. The proposed subscription is 10/6 per annum for full members and 2/6 per annum for associate members. Membership is open to all those residing in the Hove, Shoreham, Lancing and Worthing districts and applications are welcomed by the secretary.

Amateur Movie Studio, Montreal

Hon. Gen. Sec.: E. A. Rawlings, 6845, Chanbord Street, Montreal, Canada. The Amateur Movie Studio which established and founded the Montreal Amateur Movie Club last summer, has now definitely resumed independent activities. Their first production this year is "Surprise at Midnight," which is now nearing completion. The scenario calls for some shots that require very special lighting to produce the required effect. Some of these shots have been taken and are meeting expectations. The film is being taken on 9.5mm. stock and will run to about 250 feet.

Reports for the September issue of "Amateur Cine World" should reach us not later than July 26th.

"The idea behind the formation of this group," they write, "is to use the art of amateur cinematography as a means of expression of ideas. It is definitely not a group for the advancement of the technical aspects of our hobby as far as camera work goes. The majority of our members possess no equipment and evince no desires in that direction. They would rather be 'artists' and confine their technicalities to staying within camera range!"

Enquiries from those interested in motion picture acting or producing on a "share expense basis" are welcomed.

Balham C.S.

Hon. Sec.: T. H. A. Pyke, 1, Manville Road, Balham, S.W.17. Since the last report this society has grown considerably and are now in a position to start their first production, which is entitled "Information from the Press." Film tests are being taken of all members wishing to act in the film.

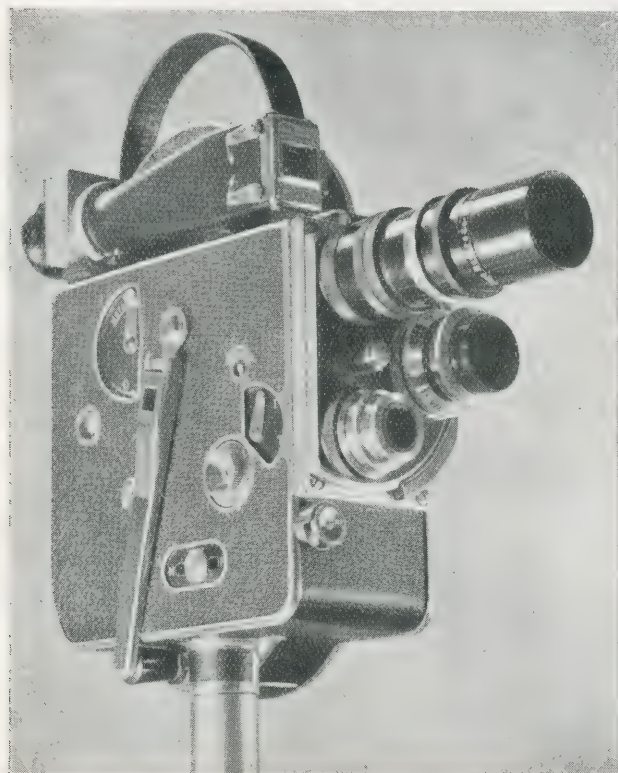
At a meeting on June 19th a committee was elected and got to work on the drawing up of the constitution and rules. Meetings are held every Wednesday evening at 8.30 at the Hon. Secretary's address. There are still vacancies for new members. Ownership of apparatus is not essential.

Beckenham C.S.

Hon. Sec.: John W. Mantle, 56, Croydon Road, Beckenham, Kent. The 1934/5 season's projection programme is now completed and the society wishes to thank those clubs who have provided films for showing. The 1935/6 programme is in course of preparation. "We shall be pleased to hear from societies wishing to take films from us," they write, "and are happy to announce that our three 1934 productions (now available) have been awarded leaders by *Amateur Cine World* whose published criticism we await with interest." Applications for the loan of films should be made to the hon. film librarian: Miss U. Ogg, 78, Barnmead Road, Beckenham, Kent.

Three films are to be made this year, one on 16mm., and the others on 9.5mm. Shooting has now commenced. As before the society contemplate holding a public showing at the end of the year. In addition, they have a documentary film on hand on behalf of the Beckenham Urban District Council, and this will be shown during the Charter Celebrations in September, when Beckenham will become a Borough. This film is being made on 16mm. negative stock, and some 1,000 feet have been exposed to date. The film embraces the history of local government in Beckenham, amenities of the district, events of note, and the services provided by the Council, health and education being treated very fully.

(Continued on next page)



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Anyone interested in joining the society should apply to the hon. secretary. Subscription: 5/- per annum with an additional 21/- for those taking part in productions. Meetings are held every alternate Tuesday throughout the year.

Bognor Regis F.S.

Hon. Sec.: Miss B. Masters, Marlborough Hotel, Bognor Regis. Production No. 3, a comedy as yet untitled, is progressing favourably, although shooting on some of the 'summer holiday spirit' sequences has been held up by unfavourable weather. The society's electricians have now completed a portable lighting equipment.

Owing to the indisposition of one of the leads, the film, "Her Name is Mary," has had to be shelved for the time being; an alternative scenario is being prepared and should be ready for casting shortly. There are a few vacancies for players and technicians, but only real enthusiasts are required. The society wishes to thank the Blackheath F.S.

CLUB NEWS

(Continued from previous page)

run to about 400 feet. When complete, it will be post-synchronised.

Doncaster A.F.S.

Hon. Sec.: Mrs. D. Cuttriss, The Oval, Bessacarr, Doncaster. This society, which was started in 1932, is now at work on its third production, "Healing Through the Ages," a pictorial history of medicine and nursing. It will not be completed until next March, when it will be shown in aid of the Doncaster Infirmary. Considerable care is being taken to keep the settings and costumes as authentic as possible and in many cases the settings are actually the real thing, scenes having been taken in the ancient parts of York, thirty miles from Doncaster.

The costumes have all been copied from

two hundred people witnessed a programme of films loaned by various societies. Projection was by twin Bolex machines. Lighting effects were cunningly arranged and music was provided by two turntables and microphones connected to speakers behind the screen. The local press turned up in force and were much impressed when told a little of the growth of the amateur cine movement.

The members have decided to produce two feature films this year. One entitled "Innocent" is to be shot on 16mm. stock, the other, "Ne'er-do-well" on 9.5mm. In addition to this, the society have obtained full rights to film the Woolwich Jubilee Carnival, except for one item, rights for which have been granted to British Movietone News. All proceeds from the showing will go to local hospitals.

Through the generosity of a local resident, the society has obtained the use of a studio suitable for small interiors. The first production, "Cameramag, No. 1," was finished only about an hour before the public show mentioned above was due to commence. It was very well received but it is hoped that the next production will be accomplished in more leisurely fashion.

Finchley A.C.S.

Hon. Sec.: Miss Thelma Burroughs, 64, Avondale Avenue, N. Finchley, N.12. Two very important demonstrations have been given to the society. "Titling," by Messrs. Cinecraft, Ltd., on May 27th, proved very instructive and was much appreciated. R.C.A. Photophone sound camera and projector were thoroughly inspected on June 17th, when the company displayed their apparatus and gave an interesting and entertaining talk before members. The 16mm. production, "The Road to Peace," directed by Joan Huggins, is now on outdoor location and nearing completion. A programme of films by Mr. Gilling was screened on June 24th.

Hyde Cine Society

Hon. Sec.: J. S. Fitton, A.M.I.R.E., 32, Copeland Street, Hyde. Projection nights were held on June 25th, July 2nd and July 7th, at which the society's two completed films, "On Location" and "Hyde Jubilee Celebrations," were shown. It is hoped in this way to obtain wider publicity and new members. The proscenium in the projection room is newly-painted, and the seats cleaned up and varnished, while there is an ingenious system of hidden lighting.

Kenton A.C.S.

Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middlesex. At the last meeting of this society, Fritz Lang's "The Spy" was shown. Supporting this were several amateur films, including shots of Wembley Carnival and Pinner Fair, taken by Mr. Lutas on 16mm., and some scenes at Whipsnade, taken by Mr. Blackburn on 9.5mm. Messrs. Blakes' film of the Norfolk Broads was also shown. All the above films had suitable incidental music, twin turntables being used, the society's usual practice.

London A.F.C.

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge Street, S.W.1.

"The recent correspondence in *Amateur Cine World*," writes this society, "caused us to revive the projection, at one of our recent weekly meetings, of those two famous amateur films 'Gaiety of Nations' and 'Extinction.' Undoubtedly, with all the



Production still (taken in York) from "Healing Through the Ages," Doncaster A.F.S. current production. The "beak doctor" is seen bending over a woman who has dropped dead in the street during the Great Plague of 1665

for useful information given. A review of the Bognor Regis F.S. film, "Cross Currents," for which an *Amateur Cine World* leader has been awarded, will be published in a later issue.

Cine-Sound Productions

Hon. Sec.: J. Butterfield, 1, Manor Road, Beckenham, Kent. This society, which meets every Friday at 136, Bromley Road, Catford, S.E.6., is now well established. Since its inauguration in May last, membership has increased considerably, but there is still room for enthusiastic members, especially ladies. The subscription is 15/- for ladies, and 30/- for gentlemen.

At recent meetings several members' films, and professional films have been shown, and also a film of local Jubilee celebrations taken for the society by two of the members. When the final editing of this film has taken place, a running commentary and sound effects will be added.

Experiments with sound-on-disc have been carried on for some time and some quite satisfactory results obtained. Work on the first production has now been started. This film, which will consist mainly of exterior scenes, will be shot on 16mm. stock and will

medical books and old prints and have been made by the players in many cases. One outfit on which a great deal of work was spent was that used by doctors in the Great Plague of 1665. This has a headpiece with a long beak, or snout, over the nose, filled with spices and herbs as a disinfectant.

The society has been greatly helped by local doctors who have lent them numerous books and are undertaking to see that no foolish mistakes from the medical point of view are made. The present day scenes will be taken in the infirmary itself.

The picture will not be available to other societies until after March. It is on 9.5mm. stock, as are all of Doncaster's productions. "We should like to say," writes the secretary, "that we consider *Amateur Cine World* is a constant source of inspiration to all amateur cinematographers." And reciprocating the graceful compliment, let us add that Doncaster's splendid enterprise and vision should also be a source of inspiration to other societies.

Eltham C.S.

Hon. Sec.: F. Rainbow, 7, Spearman St., Woolwich, S.E.18. A public show was held recently, and a capacity audience of nearly

modern advancement made for amateurs, it is our candid opinion no amateur film has since achieved their perfection! Can we do so, is one of the problems surmounting our various units. As already mentioned in these notes, we have in hand four productions. These are going ahead, with a sureness that is hoped may prove interesting. We hope the results will prove we have progressed!"

The programme secretary, Miss E. H. Lonsdale, 5, Mountfield Road, Finchley, N.3, is anxious to arrange exchange of films for the coming winter session. The basis of working is even exchange of films for agreed mutual dates, otherwise postage both ways. The hon. sec. has changed her address as above.

Manchester F.S.

Hon. Sec.: Peter le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. What is believed to be the first colour film of a surgical operation ever taken in England has been made by a member of the Manchester F.S., who is a medical student at the Manchester Royal Infirmary. This picture, which is in Dufaycolor, depicts an operation on a foot, and was shown at a recent meeting. It is so clear and well constructed that even non-medical members of the audience had no difficulty in "following" the whole sequence of events.

Work has now started on a 16mm. film dealing with sewage disposal which is being made at the Davyhulme Sewage Works with the co-operation of the Manchester Corporation Rivers Department. About 200 feet have been shot on scenes dealing with the screening processes and the aeration and activated sludge plants.

CLUB NEWS

(Continued from previous page)

The society's 35mm. sound film was released to the theatres on the 1st July. It has already been booked by two of the most important cinema circuits in Manchester.

Metrovick Amateur C.S.

Hon. Sec.: G. L. Brown, Meter Engineering Dept., Trafford Park, Manchester, 17. This society has commenced its summer activities and two production units have been formed. Unfortunately neither the director or the cameraman of last year's successful film are available but there are plenty of other willing hands.

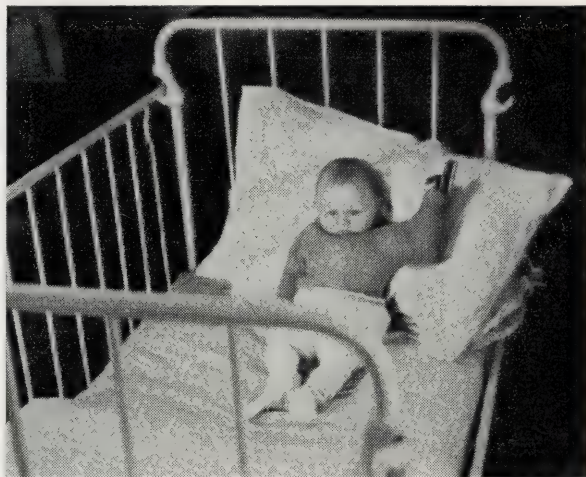
One of these units is to make a documentary film on "The Horse." It is anticipated that this production will take a considerable time to make as shots are required in practically all seasons of the year.

The other unit is concentrating on a short comedy with parts for all acting members. The first film will be made on 16mm. stock and the second on 9.5mm stock.

Rayners Lane Camera Club

Hon. Sec.: F. J. Garrett, 24, Capthorne Avenue, Rayners Lane, Middlesex. This new club incorporates the Rayners Lane Cine Club. Admirable premises have been secured and members will be entitled to use the studio and dark-room and attend weekly meetings comprising lectures, demonstrations and cine shows. A photographic library is

(Continued on next page)



Shot from "Miracles Still Happen", a 35mm. sound film which the Manchester F. S. are making for the Royal Manchester Children's Hospital. It is an enlargement from an actual frame taken from a scene made in the surgical ward. Technical details: Camera: Prestwich; stock: Gevaert Panchromas; lighting: photo flood and half watt; power: 100 amps.

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to be formed and all the leading periodicals will be kept in the club-room. The subscription will be nominal for the still section and there will be opportunities for members to assist in productions of the cine section. The opening meeting was held in the new premises at 443, Alexandra Avenue early in July at which a film of the local hospital carnival and "All's Well," a Rayners Lane C.C. production, were shown, together with other films of a local interest.

Sutton & District Movie Makers

Hon. Sec.: D. F. Sheen, 32, Brighton Road, Sutton. Steady progress has been made by the club in the past few months; the headquarters are now open to members one evening each week and many very interesting shows have been given. A slight setback occurred recently when the projection room and studio were flooded during a thunderstorm, but this was soon remedied.

Work on the club's first production is now in full swing and should be well towards completion by the end of July. The story deals with racing and is being filmed at the stables of a well-known Epsom trainer. Some members of the cast appear to have a very great respect for horses, but their fears are gradually being overcome. The membership of the club has been expanding in a satisfactory manner, but there are still vacancies for really keen members of either sex.

CLUB NEWS

(Continued from previous page)

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. Owing to increased activities, it has been necessary to secure more spacious headquarters, and



A frame from "Moko the Monkey", a 9.5mm. cartoon made by the Bognor Regis F. S. Drawings by Alan Fraser, filmed by H. L. Guernonprez and Barry Hart.

new premises have been secured at the Lecture Hall, Ridgway, Wimbledon, where all future meetings and shootings will take place. At present, during the summer months, meetings are held on the last Friday

in each month, but beginning in October, weekly meetings will be resumed.

Members, and anyone contemplating joining the club should remember to get their entries ready for the "Brunel Cup" competition, which will be judged early in the autumn. The cup is placed for annual competition by Mr. Adrian Brunel (President) for the best film of the year, irrespective of size, length, or subject.

What is thought to be something new to cine societies has been introduced by Mr. H. C. Bealby, the publicity manager, in the shape of a "Members' Circulating Bulletin." At the time of going to press, many fine articles have been contributed; Mr. G. H. Sewell, F.A.C.I., who heartily supports the idea contributes an article, and also gives some useful advice to help towards the success of the publication. The bulletin also includes an interesting article by Miss Peggy Cooper, the well-known professional photographer.

The lecture and demonstration on titling to the Canterbury C.S., mentioned in these notes last month, was given by Messrs. Cinecraft, of Palmers Green—not Messrs. Cinepro, as stated.

An Amateur Cine World reader, Mr. D. A. Payne, of 7, Station Buildings, Catford, London, S.E.6. proposes making a film during his summer holidays this year (2nd and 3rd weeks in August), staying at a large farm in Wiltshire, which farm will be the theme of the story. He would be pleased to hear from any readers, preferably with cars, who would be able to assist in the production, either as technicians or players.



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The only 16mm. cine camera with distance meter coupled with lens focussing

The Movikon amongst 16mm. cine cameras stands by itself. It is the most advanced of all amateur cine cameras. No other cine camera possesses range finder coupled with lens, or a "take yourself" delayed action release, or automatic adjustment for parallax.

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Fully Descriptive brochure free on application.

Cine Exposure Table for AUGUST

Compiled by
HAROLD B. ABBOTT

| TYPE OF SHOT | Deep shadow; wood- land paths; close- ups in shadow; light interiors. | | | Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles. | | | NORMAL Street and market scenes without heavy shadows; dark monuments or veget- ation in the open; long (not distance) shots at zoos, parks, fairs, sports meetings, etc.; f a r m y a r d scenes; groups on the lawn; close-ups of light figures; black on white titles. | | | SUBJECTS Promenades; light monuments and fountains, quayside; open camp and picnic scenes; air- craft "taking off"; track motor racing; open scenes at race- courses, sports meet- ings, agricultural shows, fairs, parks, country zoos, etc. | | | Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moor- land (middle dis- tance); aerial views (at low altitudes) of towns | | | Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes). | | |
|----------------------------------|--|-----|-----|--|-----|-----|--|-----|-----|---|-----|-----|---|------|----|---|------|----|
| | f/ | | | f/ | | | f/ | | | f/ | | | f/ | | | f/ | | |
| LIGHTING | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C |
| Brilliant sunlight | 4 | 5 | 5.6 | 5.6 | 7 | 8 | 7 | 9 | 10 | 8 | 10 | 11 | 10 | 12.5 | 14 | 11 | 14 | 16 |
| Weak sunlight or bright diffused | 3.5 | 4.5 | 5 | 5 | 6.3 | 7 | 6.3 | 8 | 9 | 7 | 9 | 10 | 8 | 10 | 11 | 10 | 12.5 | 14 |
| Diffused or slightly cloudy .. | 3 | 4 | 4.5 | 4 | 5 | 5.6 | 5.6 | 7 | 8 | 6.3 | 8 | 9 | 7 | 9 | 10 | 8 | 10 | 11 |
| Dull | 2.5 | 3 | 3.5 | 3 | 4 | 4.5 | 4.5 | 5.6 | 6.3 | 5.6 | 7 | 8 | 6.3 | 8 | 9 | 7 | 9 | 10 |
| Gloomy, or very dull | 1.9 | 2.3 | 2.8 | 2.5 | 3 | 3.5 | 4 | 5 | 5.6 | 4.5 | 5.6 | 6.3 | 5 | 6.3 | 7 | 6.3 | 8 | 9 |

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

| Group A | Group B | Group C |
|----------------|----------------|----------------|
| Gevaert Ortho | Agfa Ortho | Agfa Novopan |
| Reversal and | Reversal | Reversal |
| Negative | Agfa Pan Re- | Kodak Super- |
| Kodak Pan. | versal | sensitive Pan |
| Reversal | Agfa Pan Nega- | Reversal |
| (16mm. and | tive | Selo Hyper- |
| 8mm.) | | sensitive Pan. |
| Pathe R. O. F. | | Negative |
| and Negative | | Gevaert Pan. |

Selo Ortho.
Negative
Example: Narrow street, diffused light, Pathe
P.S.P. stop required—f/5.6

The table is compiled for exposures between the hours of 11 a.m. and 4 p.m. from 9 to 11 a.m., and from 4 to 6 p.m., the diaphragm must be opened a half to one stop wider. These times are **Daylight Saving**.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved

figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly.

LETTERS TO THE EDITOR

Storm Over the Cine Clubs Still Rumbles

—But it is clearing the air

Sir,—On the strength of having had thirteen years of film making and having been responsible for founding the first amateur film club in the world, may I add to the letters which you have already published under the general heading of "Storm over the Cine Clubs."

First of all, I don't think that cost is any criterion at all of the quality of a film, amateur or professional. Mr. Ludin's claims to having spent £150 on a 16mm. film leave me quite cold. It is possible to make good 16mm. films for as little as £5 per reel and some years ago I made several 35mm. pictures which were sufficiently good to be shown publicly in the ordinary cinemas, for as little as £12 per 500 foot picture. These statements must not, however, be taken to mean that a competent producer could not achieve equal or better results with very much less trouble if he had more money to spend.

Money and equipment, over and above a certain obvious minimum, are not, and never will be, any substitute for competence, training and patience. Money is only useful for what it will buy in the way of additional lenses, stock for unlimited retakes, electric power, elaborate studio facilities and so on. but the possession of, or access to, such things as these merely makes it a little easier to produce films. Lack of them will not, necessarily, prevent a competent and sufficiently

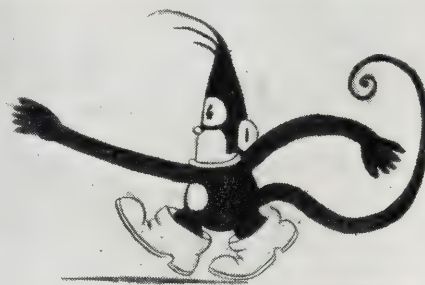
enthusiastic person from achieving a desired end.

The exchange of films between clubs is a vexed one. My personal view is that it will be a calamity if money payments should ever be allowed to enter into the question. Either we are amateurs or we are not. If we are amateur cinematographers (i.e., "Lovers" of amateur films and all appertaining thereto), then we ought to be prepared to help one another freely and wholeheartedly. If, on the other hand we are expecting to make amateur films "pay," then for Heaven's sake let us give up pretending to be amateurs and start making films on a proper professional basis so that we can dispose of the results in Wardour Street through the ordinary trade channels.

Everyone knows that there are a certain number of what your correspondents have

termed "parasite clubs" who expect all the free help, alluded to in the previous paragraph, to come from one side. But in my experience there are not many of them and in any case a club run along the lines of "all take and no give" is unlikely to live very long. I think we can afford to be generous and lend these people films occasionally. I feel that to build up an atmosphere of willingness to help each other will far more than offset the trifling losses incurred by occasionally loaning films with no hope of an adequate return. I am speaking here from the point of view of the movement as a whole rather than from that of any individual club.

(Continued on the next page)



Here is Moko again, a cartoon of whose adventures has been made by members of the Bognor Regis F.S.—a remarkable achievement.

A Lending Library of Club Films?

Whether duplicates of interesting or instructive amateur films could be gathered together into a permanent lending library for film clubs and from which they could be rented for a small annual fee covering bare distribution and administration costs is another question. Such a scheme is already on foot, but it would be premature to do more than mention the fact at this date.

On the general question of whether or not the general level of amateur production is higher to-day than it was ten or even five years ago, surely the point at issue is not so much whether a few exceptional people to-day are making better films than a few exceptional people five years ago, but whether the level of ordinary amateur movie making, which includes personal snaps, ordinary club films and holiday reels, is on the up grade or not. I don't think that there is the least doubt that the answer is an emphatic affirmative.

Bad amateur films are still made, it is true, but there always will be bad films just as there always will be bad prose and bad after-dinner speeches. The point at issue seems to me to be not whether we have eliminated bad amateur films, but whether the proportion of bad film to the total footage exposed is a decreasing figure. The general level of films one sees entered in competitions supplies part of the answer, but the other, and larger part, will be found in the sort of films one sees in one's friends' private houses compared with what one saw there a few years ago.

In conclusion, may I quote from an article which Douglas Fairbanks, jr., wrote for the Manchester Film Society's programme at that club's last annual exhibition: "... the amateur film movement is in danger of taking itself far too seriously ..." PETER A. LE NEVE FOSTER, M.A., A.R.P.S. Hon. Sec., Manchester F.S.; Hon. Sec., Kine Group, R.P.S.; Formerly Hon. Sec. Cambridge University Kinema Club.

Films?

(Continued from previous page)

Sir,—I read with amusement, the letters from readers in the July *Amateur Cine World*. Such a storm does a lot to clear the air. Before adding my quota to the storm, let me just say that this club has produced six 16mm. films since 1929, about 8,000 feet in all, and are now on the seventh, so we are a producing club. Oh, and one was a prize-winner!

We do not make, nor never have made, a charge for lending our films to other clubs. We are amateurs and, as such, we make films for the love of the thing. As amateurs we are always ready to help our contemporaries, especially those who are not so lucky as we are, and, as amateurs, we do not make a charge for our help. Most clubs say they are formed for the advancement of amateur cinematography as a whole. Making a charge for films to those people who cannot afford to pay does not seem to be the best way of advancing amateur cinematography!

"Amateur Technique"

Now regarding the "Amateur Technique." A few years ago every club wrote in the programme of its public show something like this—"We are not trying to ape the professional, we are endeavouring to find a purely amateur technique, one suited to amateurs, which will allow us to be compared with professionals in the way of results, but not in the manner or matter of our films."

What has happened? 99 out of 100 clubs make films which are reminiscent of professional films of the years 1910 or earlier. Compared with the present day talkie standard, which is, after all, the standard by which the public judges our efforts, they are terrible!

The Bolton A.C.A. realises this and are now making films using a technique, evolved by ourselves, which is, we claim, the nearest approach to the so-called "Amateur Technique" yet found. The whole idea is to make a silent film which does not require any talk to put it over. If a film does not need any talk, talk will not be missed, and so it can be compared with the talkies, which now form the public standard of to-day. In a silent film no talk means no sub-titles. But this does not mean that sub-titles are merely left out. The whole film has to be very carefully written so that the pictures tell the whole story without going a long way round to get over the absence of either spoken titles or continuity titles.

"Saturday," made in 1933, was our first attempt. Although it won a prize in the last "Era" contest, it was not considered a success by this club on account of its poor photography. Our present film, "Gehenna in Britain," will, we hope, be better. It is interesting to note that several of the week-end films in the *Amateur Cine World* contest closely followed the form taken by "Saturday."

G. N. BOOTH,

Hon. Sec., Bolton A.C.A.

Sir,—Although I entirely agree with most of Mr. Ludin's remarks, I should like to protest against the attitude which he and one or two other correspondents seem to have towards cine clubs who are unable to produce any films at all or else are, like ourselves, able to produce one or two topical films and so have to rely almost entirely on projection meetings.

In the case of the society of which I am secretary there are three main reasons why we cannot produce ambitious films. Firstly, we have not the money (being a school film society we obviously cannot demand very high subscriptions from our members, most of whom have only a very limited supply of pocket money); secondly, we do not have sufficient spare time to indulge in extensive film production; and thirdly, we have no

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place which could, without enormous expense, be turned into anything resembling a studio.

In spite of these handicaps we manage to entertain our members pretty well by showing all the best library films in 9.5mm. and 16mm. and to educate them in matters connected with films by occasional talks and also to show them what can be done by amateurs, by including in our programmes those amateur films which societies are good enough to let us have on hire.

We obviously cannot offer our own films in exchange for those which we hire, but we do at least pay the hiring fees asked and the postage both ways, but although we are

It seems to me that a few of these rather pompous cine societies forget that they are only amateurs and are engaged in film production for the fun of it. Are we amateurs beginning to turn into news-reel men and start flying at each other's throats because it happens that the smaller societies cannot afford to make super productions? Just because a certain club make a film for £150, which, to my mind, seems a wicked waste of the members' money, and wishes to charge for the loan of this film, we shall, I suppose, in future, have to call societies that follow this plan semi-professional!

With all respect to Mr. Ludin, I feel



Shooting a scene from "Fame," now being produced by the West Middlesex A.F.C.

willing to pay a reasonable amount for a film, we do agree with Mr. W. Broome when he says that 2/6 is too much to pay for amateur films, especially when the best library films can be obtained for 1/6 a reel.

Finally, referring to Mr. Broome's suggestion that an association should be formed with the object of exchanging films between cine societies, this is an excellent idea, but I should like to remind him of the Institute of Amateur Cinematographers, which I am sure would be glad to help all clubs who care to affiliate themselves to the Institute in the solution of this very difficult problem.

The case of our society may be an ambiguous one, but I should be very glad to hear from any secretary or chairman whose society has problems similar to ours to face.

P. T. HANDFORD,
Hon. Sec., Atlas Motion Pictures Cine Club,
Coleridge A, Christ's Hospital, Horsham.

Sir,—I have been particularly interested in this "Storm over the Cine Clubs." It is a subject which has worried me for a long time and I was surprised that it has never cropped up before.

I agree heartily with Mr. Ching and Mr. Green. How can amateurs expect to produce films like the professional, when firstly, they haven't the money or the experience and secondly, they do not make their living from film production, so therefore cannot expect to come up to the standards of the professional?

tempted to say that if he and his society make a film that costs £150, well then, that's his own funeral. We can go to our local "flick" and pay 8d. to 1/- for a seat and see and learn all we want from Hollywood or Elstree without hiring a film for say, 2/6, to be entertained by stuff that is a second-rate edition of the professional studios' productions.

Mr. Ludin says in his last letter that he sees no reason why clubs should not "play Hollywood—it is fun and it is certainly time amateur films improved." I agree with him, it is time that amateur films improved, but does he think they will improve ever if amateurs try to go one better than Hollywood? Seeing that it is impossible, we shall be exactly where we are to-day in ten years time.

I am sure if Mr. Ludin and his club were to suggest making a film a little out of the ordinary it would be met with great enthusiasm by all and his members would have much more "fun" knowing that they were embarking on something new and not having to fall back on the same old Hollywood type of film. Also, their pockets would not be emptied as seems to have happened previously.

R. M. FRASER.

[Mr. Fraser wishes to form a cine club in his district. Readers interested should get in touch with him at 28, Belsize Avenue, Hampstead, N.W.3.—EDITOR.]

(Continued on next page)
235

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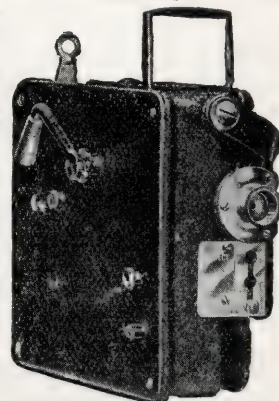
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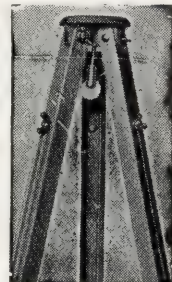
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Cine Club Finances

Sir,—I am driven into print (blue pencil permitting) by some of the remarks in the letters published in your July issue. Particularly do I refer to the letter from the Secretary of the Hitchin A.C.C., Mr. Green. Mr. Ludin is far too reticent to talk of the many helping hands he personally has given to not one, but many societies, not excluding the Brondesbury Cine Society, but Mr. Green's remarks force me to bring some of them to light—even though at dire risk to myself.

Mr. Green may be interested to know the following facts:—

(1) The productions of the B.C.S. have been loaned free to more than sixty other societies and less than half of these societies have lent films in return. Many have not offered to

AND THE HIRING FEE QUESTION

(Continued from previous page)

help deserving causes, but to bring to Mr. Green's notice the fact that neither Mr. Ludin nor the B.C.S. measures its assistance in half-crowns, but that a man who is in a position to own cine apparatus is not a deserving subject for charity. The opening sentence of Mr. Green's penultimate paragraph suggests that if he had his way Mr. Green would like sufficient charity from other societies to run his own society for nothing—otherwise why make such an illogical or pointless remark?

I fail to see the point of the reference to the speed at which the B.C.S. turn out their

productions. "Two Candles" took fifteen months to complete and the two previous productions about six months each. Mr. Green's parting shot is beneath contempt.

If I may impose upon your space a little further I would like to answer one or two points raised in the other letters. The cost of £150 for "Two Candles" covers all charges, including the rent of the studios. As the production took fifteen months, this figure may now be more easily understood. As to whether it was worth it, as the producer that is not for me to say. It has many faults and I doubt whether it will prove a milestone in amateur film history. It was, however, a sincere

effort and it has taught us a lot.

Another writer suggests that the B.C.S. are in a class by themselves from the point of view of membership, etc. He may be surprised to know that the B.C.S. comes within his "C" category, for its membership is less than 25.

In conclusion, I would like to clear up a slight confusion that appears to exist in the minds of some of the writers (including that of Mr. Bromley) as to the charge for films. Like the London A.F.C., the B.C.S. make no charge "under the arrangement of even exchange." It is only where there is no exchange that the small fee is made. As to whether the charging of the fee savours of professionalism I cannot think that this is a serious suggestion, for if a film were lent to every single active club in England only a fraction of the cost of the film would be recovered.

A. B. C. DENMAN,
Brondesbury C.S.



"The Good Samaritan," a scene (taken in a sand quarry) from "Healing Through the Ages" (Doncaster A.F.S.)

pay postage and many have not even troubled to thank the society for the loan of the films. Some have even failed to return the films at the time requested and have caused other societies to be let down. Yet other societies, to whom films have been lent in exchange, have failed to send their films on the promised dates—or on any subsequent date—and have not even had the courtesy to write.

(2) Not one, but many of the newer London clubs have been given and have taken the opportunity of attending at the B.C.S. studios where the members and Mr. Ludin have given every assistance in their power to help the sponsors in their difficult task of starting a new club. More than this, Mr. Ludin personally has given many hours of his own time and has travelled many hundreds of miles in taking programmes of films to the studios of various new (and old) societies to help them and to cement, by personal contact, the whole amateur film movement. These personal visits have not been confined to London. One, at least, involved a journey of over 350 miles.

What the B.C.S. Has Done

(3) Mr. Ludin has given many more hours of his own time to the provision of programmes for Church organisations, hospitals, homes and similar institutions.

(4) The film, made by the society, of the local Charter Day celebrations was given to the Borough free, the only condition being that the Council should subscribe ten guineas to the local hospital.

I mention the above at random, not suggesting that the B.C.S. has done one whit more than many other societies to further the interests of the cine movement and to

Sir,—Mr. Green says that clubs in London have better opportunities for membership; is he aware that our society boasts of 15 (yes, F-I-F-T-E-E-N) members, from whom we are "extorting" two guineas each per annum. If his arithmetic is good he will see that this amounts to £31 10 0 per year. The weekly expenses, not allowing for film stock used, are £3 18 0. It has cost about

£600 or £700 to equip the premises, but they are very nice and comfortable now and I consider that members get thundering good value for their money. What does Hitchin offer in comparison for 10/6?

On 13/8/34 Mr. Green wrote to me asking for films (and he had "All is not Gold" at very short notice) and said that they were producing a 300 ft. drama entitled "David Marlowe." On the 25th January, 1935, he again asked for films and then said they were making a production, "Jim, the Picklock" and in their report in your July issue they say they are making a publicity film. What has happened to those productions? Mr. Green said, in one letter to me, "Once again, thank you, for loaning this film. We all enjoyed it tremendously. You should be proud of such a fine effort" and signs himself "Yours sincerely." But the next time, because we asked 2/6 per reel towards expenses, he changes his attitude and shows his sincerity in the letter published last month.

Free Shows for Charity

We do not make copies of every scrap of film we shoot, but only of the films we make worth showing and that for the benefit of other clubs (including Hitchin) and for charity shows. We gave one on 22nd June at St. Alban's Home for Waifs and Strays, Knebworth, which is quite near Hitchin—no doubt Mr. Green read of it in the local paper.

There are many more cases where we have given free shows for charity, frequently miles away from London. I only mention this because I have been accused of being selfish; but if the Hitchin C.C. thinks that the B.C.S. will provide their programmes for nothing they are mistaken. There are other institutions which we prefer to help which cannot afford to run cameras and projectors.

As for Mr. Green's lack of surprise at our not getting plenty of members at two guineas it may interest him to know that not everybody can join and no doubt those who tried and did not succeed will confirm this when they see it in print—and the reason is that we want members who take the matter seriously.

I have bought a new hat recently, but my hatter tells me that I still take the same size. I am getting a feather to put in it and when I can afford it I shall buy many and then fly over to Hitchin to see "David Marlowe" and "Jim the Picklock." B. LUDIN.

Sir,—It has been most interesting to sit back and read the protestations, asseverations and denials of the protagonists in this heated controversy about the clubs. It has been gratifying to read the commendations of the work of Mr. Ahern and myself, but those commendations have been a little remote from the principal problem. The fact is that Mr. Ludin is right, his opponents are right and they are both wrong.

What they have all postulated, probably without realising it is "The only right and proper way to indulge in amateur cinematography is my way." Mr. Ludin, being an earnest enthusiast, has flung his whole enthusiasm into the movement and the work he does in it and has hardly troubled to veil his contempt for those others in the movement who are not as keen as he is.

I, too, have passed through that phase and earnestly sympathise with his attitude. I

know that when one has spent much time and money in trying to further the welfare of a hobby and those that take part in it and in an earnest attempt to raise the standard of accomplishment, it is nothing short of exasperating to see others playing at that hobby in childish fashion and bragging about their puerile efforts in the most blatant manner. Then, the flowery magazine reports of productions "on the floor," "in the box" (and sometimes "in the cart"), productions which one knows to be of negligible value, induce nothing less than apoplexy.

Both Sides are Right

On the other hand, Mr. Ludin's opponents say in effect: Here in this hobby is escape from the ordinary things of life. We do not want to go all serious and earnest about it like the B.C.S. Hang it all, there are enough troubles in life without creating another set with film production problems. But here is a chance to meet together now and then, to play a most fascinating game and to talk a jargon which gives us a pleasant sense of superiority over poor ordinary mortals.

And both sides are right in thinking: 'I like enjoying myself in my particular



Manchester F.S. at work on the film, "Sewage," at the Dawydhulme Sewage Works. Left to right: William Porthouse, Secretary (Manchester Corporation Rivers Dept.), Peter Le Neve Foster (Manchester F.S.), and Peter Bell.

way' and wrong in thinking that the other chap is wrong because he plays the same game in another way of his own.

As to cost, I have made a film which cost £5 and which won the distinction of a week's run in a prominent London cinema. On the other hand, I have been concerned with an amateur film which cost £500. In the professional world £5,000 is considered a miserable sum for a poor quota picture. Cost has almost nothing to do with merit. Nor do I agree with one correspondent that film making is much easier to-day than it was. Certain photographic facilities have improved, but they have nothing to do with film making. A film could be made without photography entering into the process at all. Photography is merely an easy means of

(Continued on next page)

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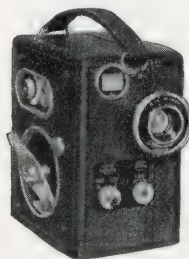
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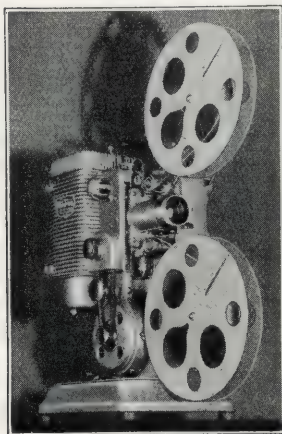
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The awards are: A gold medal and cine goods to the value of £15 to winner's choice for the best 16mm. film; a gold medal and cine goods to the value of £15 to winner's choice for the best 9.5mm. or 8mm. film;

and £5 cash for the best film, irrespective of size of stock, made by a beginner.

Readers entering for the beginners' section must have taken up amateur cinematography not earlier than August, 1934. They must enclose with their entry the receipt for their camera, or if this is not available, a declaration from their dealer that the camera was bought from him not earlier than August, 1934. They must also copy out, sign and enclose with their entry the following declaration: "I have taken up amateur cinematography for the first time not earlier than August, 1934, and the camera with which this film is taken is the first I have handled."

Each film submitted must run for not more than 7½ minutes. Titles may be done professionally, but should two films be equal in merit, the prize will go to the competitor who has made his or her own titles.

Closing date: September 15th, 1935.

Receding Titles

(Continued from previous page.)

transcribing impressions on to the film base. Technical facilities are also almost negligible in their effect on result. Charles Keene, probably the greatest cartoonist Punch has known, used to use sharpened pieces of wood to draw with and was the despair of his engravers. But his ability shone through all his self-imposed technical handicaps.

Possibly what all of them suffer from is over-elaboration. Mr. Ludin and his society are almost too pre-occupied with studio technique. So much so that they take their exteriors in the studio when outside there is all God's good air and free sunshine to work with. I should like to challenge them to make a story film of convincing character and quality entirely outside the studio. In doing so their cameramen, excellent though they are, would learn even more about the control of lighting.

The others display their over-elaboration in their attempts to tackle large subjects beyond their capacity and control. Their one merit is that though they often fail, they have a great deal of fun in their failure. I must confess that that is a lesson I myself have only learned in comparatively recent times.

Where I heartily and sincerely agree with Mr. Ludin and other competitors is in condemning those clubs and societies who batten on other clubs for their programmes without any intention to reciprocate, but on the other hand, Brondesbury should realise that there are groups of really poor people who exist just because they must make pictures and yet only do so with real sacrifice. To some of these 2/6 per reel would represent real hardship. I suggest that the Brondesbury price should be 'interpreted' in some degree in accordance with the worthiness of the borrowers.

Fellow enjoyers of amateur cinematography, doesn't it all boil down to the best interpretation of Charity? Even though the other chap doesn't quite do things your way, he is not a fool and when you co-operate with him do so in a wholehearted manner, credit him with decent feelings and do not only as good as you would be done by, but

be a little nicer to the other chap than he is to you.

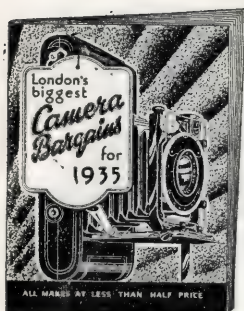
GEORGE H. SEWELL.

Sir,—With reference to the recent letter of "Enquirer, Stockport" about the best method of taking receding titles, I was surprised to find that you did not tell him what is undoubtedly the "smoothest" way of moving the camera. I too, have an f/1.9 Dekko and a home-made titler on the lines of the A.C.W. one. I have marked the "running-board" of the titler out in inches and half-inches, so that, taking one frame only at a time, I can move the camera on the same distance (say 1" or 1½") between each exposure and so get an absolutely smooth motion without jerks. When the camera is stationary at the desired position it is best to continue the "one frame at a time" method in order to get exactly the same length of exposure, and hence the same density (or "tone") on the screen. I prefer to let the lettering come into focus, as you say, but I have no doubt that your correspondent would have no difficulty in altering the focus between each exposure if he wished.

If you have to take up two consecutive titles (e.g. main title, followed by sub-title) a very effective method is to double-expose an approach at the end of the first title on a recede at the beginning of the second. The exact number of frames can be counted back in the dark room. However, it is essential for obvious reasons, to have white letters on a black background for this trick. Incidentally, I find that my Dallmeyer lens will focus down to 12", which is extremely useful.

"O.V.B.,"
Cambridge.

Sir,—Since the publication of my hint for the adaption of the Pathe Kid for motor drive, which appeared in the June issue of *Amateur Cine World*, I have received numerous requests for further particulars of this scheme. I have been asked what motor I use and how the gearing is effected.



Free!

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H A R B U T T ' S

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The motor is a meccano 6v. type E6, costing 15/6. The gearing is effected via two gear trains of half inch pinion and a 57-toothed gear each, thence by chain drive. The arrangement consists of a one inch sprocket mounted on one end of the second shaft, which is a 3 1/4 inch axle; the chain runs to a two inch sprocket mounted on the driving shaft of the projector. The method of facilitating this was my original hint.

The projector and motor should be screwed down to a baseboard; the most convenient position for the motor is at the back right of the projector. It is best for the motor to be run from a transformer, for running the motor for 15 minutes or more is a heavy drain on an accumulator. The necessary gear wheels, sprockets, etc., can be obtained from any Meccano dealer. West Wickham, Kent. D. WATSON.

I.A.C. NOTES

MEMBERSHIP SUBSCRIPTION.

The membership subscription is still 10/6 per annum (Entrance Fee 10/6).

The announcement which appeared in these notes recently regarding an increase was made in error.

I.A.C. INTERNATIONAL COMPETITION, 1935. New and simplified conditions of entry for this competition have now been issued and are printed in the July "Bulletin." Full details can be obtained by non-members on application to the Hon. Gen. Secretary, Burley House, 5/11, Theobalds Road, W.C.1. The closing date of the Competition is 30th September, 1935.

MEDICAL SECTION.

Will those members who have medical and scientific interests and qualifications assist in a new venture? Details of valuable film records, data and research work in which cinematography is now being used, are needed. Members and others who have films to offer, or who have experience useful to others and are willing to pass on their knowledge, are asked to write to Dr. Kaplan, addressing their letters care of the Hon. Gen. Secretary. Letters to be marked "Medical Section."

NEW FACILITY FOR INSTITUTE MEMBERS.

In the past a certain amount of difficulty has been experienced by amateur cinematographers in filming at functions such as test matches, football matches and race meetings where one of the professional news-reel companies have secured the exclusive rights. The Institute is now pleased to announce, that, by arrangement with the companies concerned, members of the I.A.C. exclusively will be allowed to film at these functions on production of the Blue Book. It is, of course, understood that the film so taken will be used privately by the members and not passed into other hands.

WESTERN AREA BRANCH.

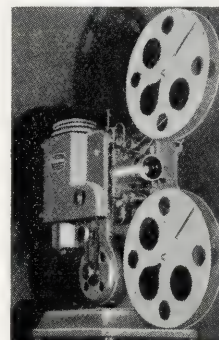
This branch, the first to be formed by the Institute, has already made great progress since its official opening by the Lord Mayor of Bristol in May. The Branch Council have plans before them for the formation of Cine Fellowships throughout the area of the Branch and it is expected that these will be in active operation by the autumn. Other parts of the country have applied for permission to form branches and the whole matter is now under consideration in order to ensure that the country will be adequately covered.

ARE YOU IN DOUBT?

About which size of Film—
 Which make of Projector—
 or any other Cine detail

THEN WRITE TO US

and we will give you the pros and cons without obligation. Address your enquiry to the Cine Service Dept.



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MODEL J 500-Watt PROJECTOR

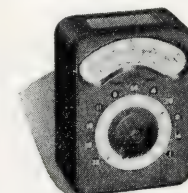
Controls are conveniently placed together for ease in operation. Forward, reverse, and "Still" device. Motor rewind without use of lamp. The really flickerless projector. Central lubrication. Fan cooling device. Sturdy construction. Bronze finish. De luxe carrying case £39 Nine monthly payments of 91/-



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Pathescope "Home Movie" Projector, Type C Motor, double resistance £6 15 0
Pathescope 200B Projector, 200/250 watt lamp, as new £11 17 6
Hand-Crank Pathe 9.5mm. Camera, f/3.5 lens £1 5 0
Pathescope Model B Motocamera, f/3.5 lens £4 0 0
Dekko 9.5mm. Cine Camera, f/2.5 Taylor-Hobson Cooke lens. As new £5 5 0
Dekko 9.5mm. Cine Camera. As new. Ross f/1.9 lens, combination leather case. Only used three times £8 19 6
Model B Cine-"Kodak", f/1.9 interchangeable lens, leather case. (New condition) £15 15 0
Model B.B. Junior (unused) f/3.5 lens £9 9 0
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Q.R.S. CINE OUTFIT, 16mm. Camera, Projector, Lamp, Motor and resistance. Beautiful machine for home pictures or commercial, new condition, complete £15 (cost £35). Cine, 5, Cromwell House, High Holborn, W.C.1.

PATHE hand-crank Camera, just re-conditioned by Pathecope; perfect. 25/- or nearest. Box Office No. 86, c/o "Amateur Cine World."

PATHESCOPE "De Luxe" Motocamera, f/2.7 Zeiss Tessar, portrait attachments, meter, leather case. £8. Slorach, Deveron House, Dumbarton.

DEALERS! Why not advertise your goods and services on our Dealers' Register page? The cost is trifling, yet it brings you into touch with local enthusiasts. Write for details to "Amateur Cine World," 4/8, Greville Street, London, E.C.1.

WANTED. Penny each offered for empty 30ft. Pathe Reels.—Amateur Cine Service, 52, Widmore Road, Bromley.

AMATEUR CINE SERVICE, LTD., 52, Widmore Rd., Bromley, for expert individual treatment of Cine Film Processing. Post free, 48 hour service. Standard rates. If you are particular we seek your patronage.—Below.

16mm. WIPE-OFFS AND FADES. Use Amacine adhesive Cellulose Film, 5/- per 33 ft. with full instructions. Amacine Film Cement, 1/3 per bottle. Amacine Film Cleaning Fluid, 1/6 per tin. Amacine Film Black, 1/- per bottle.—Below.

EXPOSURE METER BARGAINS: Blendux, 63/-; Drem Cinophot, 15/-; Practos, 15/-; Lios, 15/-; Pathecope Posophotometer, 17/6; Bewi, 20/-; Posograph, 7/6; Avo, 45/-; Weston, £15; Super, £5; Drem Cinemeter, case, 21/6.—Below.

CINE LENS BARGAINS: Cooke 1" f/3.5 fixed 38/6; Kodacolor Assembly for Kodak, Bell-Howell or Meyer, 37/6; Wollensak 1" f/3.5, 30/-; Dallmeyer 1" f/1.9, focussing, £4 7s. 6d.; Cooke 2" f/3.5, focussing, £5 10s. 0d.; Dallmeyer 3" f/2.9 Pentac Telephoto, £7; Meyer 2" f/2.9 Telephoto, cost £16 10s. 0d.—£8 8s. 0d.; Meyer Plasmat f/1.5 3" or 1 1/2", £8 8s. 0d.—above.

SEND FOR DETAILS of the marvellous Campro combined camera-projector reviewed in this issue now to Dept. E., Messrs. Home Cine Cameras Ltd., 18, Gray's Inn Road, London, W.C.1. Please mention "Amateur Cine World."

3d. 9.5mm. TITLES. New List stamp. "Effects" Discount. Evans' Services, Dereham, Norfolk.

2/35mm. KALEE SILENT PROJECTORS. Apply: Cadbury Bros., Ltd., Residuals Department, Bournville.

SIEMENS 2.8 CINE CAMERA, cost £36, guaranteed in new condition, cash £26, or would consider part exchange for Siemens 3 lens model. Frank Bennett, Windmill Hill, Enfield.

SIEMENS CINE 16mm. MODEL B, f/2.8. As new. £25 or near offer. Berry, 40, High Street, Harrow.

●The latest date for receiving small advertisements for insertion in the September issue of "Amateur Cine World" is THURSDAY, AUG. 1st

Your PROBLEMS Solved

LIGHTING

"What is approximately the correct distances and best arrangement of the following lamps (1) for taking single close-ups, (2) group of six semi-close-ups? Lamps are one 500 watt nitrophot lamp in reflector, two 200 watt ordinary electric lamps in reflectors. Film 9.5mm. Gevaert super speed pan"

—J. L., Kirkelly, Co. Mayo.

A total of 1,300 watts is hardly sufficient to give good exposure on a group of six people, unless you bunch them well together. You do not say what maximum aperture you have available, but an exposure of about f/2 is indicated, the lights being as near as possible to the subject without encroaching within the angle of the camera, and at the front rather than the sides of the subject, 500 watts at one side and the two 200 watt lamps at the other.

For your close-ups we suggest the use of the 500 watt as a main light, placed a little above head height and at about 45 degrees in front of the subject, one 200 watt lamp on the shadow side. The other 200 watt, provided it is itself well shielded from the camera lens, can be used for backlighting, or as an additional aid to lighting the shadows.

In building up the lighting of a close-up take careful note of the weight and inclination of the shadows from the nose and under the eyebrows and chin, in all positions of the head and also of the 'catchlight' reflected in the eyes.

Photoflood lamps would form a suitable addition to your equipment as, although their lives are comparatively short, they enable you to secure sufficient light in positions where it would be impossible to run a sufficient quantity of lights of the ordinary pattern.

EXPOSURE METER.

"I have read a good deal in *Amateur Cine World* about the necessity of using an exposure meter and have decided to get one. I do not wish to pay more than about £3. Can you recommend a good one at about this price, or would you suggest getting a secondhand one?"—J.R.D., Raynes Park.

We recommend the Avo meter, which costing only 57/6, is thoroughly reliable and a real bargain at the price. Indeed, it is actually better than some more expensive meters we have tested. It is British made and the cost strictly represents the value. The Avo is the result of suggestions made to a firm well known for its electrical measuring instruments by Mr. Leather, of the Camera Co., 320, Vauxhall Bridge Road, London, S.W.1., who is marketing this model. The instruments made by this firm are the standard equipment of radio and electrical service engineers.

It is designed for both still and cine work. For the latter a scale of letters is used and the knob turned until the needle in the indicator rests on one of the letters. The stop opposite the same letter on the circular scale is the one to use.

A good quality leather case costs 5/- extra. It is not necessary to remove the meter from the case when taking readings, since the flap lifts up to reveal the scale. On test we found the Avo accurate and easy to use.

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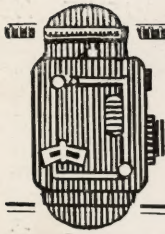
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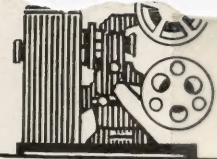
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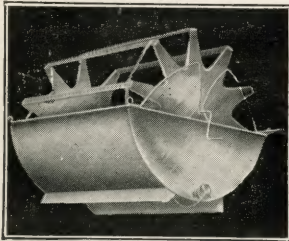
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